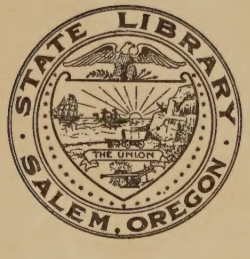
THE PRACTICAL DECORATION OF FURNITURE

H. P. SHAPLAND



DISCARD

THE PRACTICAL DECORATION OF FURNITURE

VOLUME TWO

THE PRACTICAL DECORATION OF FURNITURE

By H. P. SHAPLAND, A.R.I.B.A.

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THE PRACTICAL DECORATION OF FURNITURE

VOLUME TWO

MOULDING, PIERCED WORK, TURNED WORK
TWISTING, CARVING

By

H. P. SHAPLAND, A.R.I.B.A.

EDITOR OF "THE CABINET MAKER"

Cantor Lecturer, Royal Society of Arts, 1926.
Lecturer on Furniture for the Board of Education
and the London County Council. Member of the
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INTRODUCTORY

THE craftsman, who, having made a piece of furniture, desires to add some touch of beauty or leave the impress of his individuality on the work, is faced with a bewildering choice of method. He may employ, as fancy wills, moulding, piercing, turning, twisting, carving or veneering to enrich his handiwork. He may inlay, gild, paint or lacquer his surfaces or cover them with textiles, leather, ivory, brass, tortoise-shell or precious metals. These treatments fall into two main categories. Under one heading may be placed those forms of decoration which consist of the manipulation of the material of which the furniture is made, and under the other those which entail the use of extraneous substances—veneer, lacquer, paint, textiles or gold. In this volume of *The Practical Decoration of Furniture* those which fall under the first heading are discussed and illustrated. Moulding, pierced work, turning, twisting and carving are all concerned with the manipulation of the oak, walnut or other woods of which household furniture is constructed. Some of these, notably moulding, piercing and turning, probably had a utilitarian origin. Moulding on the harsh angles of furniture renders it more convenient and comfortable in use. Piercing, during the period when food was generally stored in chests and cupboards, was needed for purposes of ventilation, and the fact that joiners and cabinet-makers formed pleasant decorative patterns when arranging the ventilation, is but another example of the almost universal tendency to make useful things decorative. Both in the Gothic period and the eighteenth century in England, piercing was employed for purely decorative ends. Gothic craftsmen had fallen in love with building. They were enamoured of traceried parapets and windows. A silversmith designing a buckle for a shoe, or a cabinet-maker devising a pattern for the doors of a livery cupboard, both sought the same source of inspiration. So it was not uncommon to find representations of mullioned windows in miniature used as decorative features in the domestic furniture of the period. In the eighteenth century, particularly after the return of Sir William Chambers from China, lattice-work and frets were fashionable both in the work of silversmiths and furniture makers. Chairs, tables and other furniture were ornamented with pierced or fretted decoration of a very elaborate kind (Pl. XII).

INTRODUCTORY

It is not surprising that the lathe should have been used very largely by woodworkers to embellish their furniture. Turning is one of the oldest crafts, and by the repetition of the simplest units an effect of great elaboration and intricacy may be obtained. Illustrations of two chairs are included in the photographic plates at the end of this volume; one, preserved in the Metropolitan Museum of Art, New York, relies for its æsthetic appeal on turning of the simplest kind (Pl. XIII). This is in striking contrast to the chair of turned ash and oak in the Victoria and Albert Museum (Pl. XIV). In this example only one or two units are employed, but the skilful repetition of these produces an effect of almost barbaric richness.

Twisting or spiral turning is produced either by hand or by means of an elaborate attachment to a lathe. It was found in Romanesque work and was common in Italy—there are some beautiful examples in the Venetian churches. In Norman buildings in this country and in France columns are frequently treated in this way. The fashion, as it applied to furniture in England during the Restoration period, is said to have originated with the importation of Indo-Portuguese furniture first brought to this country by Catherine of Braganza and the courtiers who surrounded Charles II on his return from the Continent. The prototype of this spiral form is not uncommon in nature. Climbing plants occasionally entwine a growing sapling, and the shaft which might otherwise have been straight grows into a more or less perfect spiral. The form occurs in shells and the horns of animals. Seafaring people also would be conversant with the spiral formed by the twisting of strands in the making of ropes.

Possibly because in its simplest forms it derives directly from the tools which the cabinet-maker has at hand for constructional purposes, carving is the method of decoration which has been applied most widely to furniture. A careful examination of the plates illustrating carved furniture will provide the reader with sufficient material to form important conclusions as to the use and abuse of ornament in general. The Tyrolean chest (Pl. XXVIII) is a rectangular, direct form to which carved ornament (which is little more than a mere scratching of the surface) has been added; it has a certain quality of flatness which accords well with the essential character of the

material of which furniture is usually made ; when the carver succeeds in retaining this flatness, his work is as a rule satisfactory as a method of decorating woodwork. When he departs from it and attempts high relief his work is open to certain grave objections. In another Tyrolean piece (Pl. XXXIII) the carver has gone a step further. The ornament is thin and attenuated and in some places is actually detached from the background. As a result some of the work is broken, and apart from that it would be quite impossible to keep it reasonably clean in a dustladen atmosphere.

Flatness also characterises the decoration of the cabinets on Plates XXXV and XXXVI, while such pieces as those illustrated on Plates XXXVII and XLI seem to have been conceived rather as masterpieces of carving than as useful articles of furniture. This conception of ornament finds its ultimate expression in such pieces as those illustrated on Plate XLIII. In these the carver has usurped the function of the cabinet-maker, and ornament becomes the main object of the craftsman rather than a secondary consideration : it should not be forgotten that furniture-making is primarily concerned with construction and only in a lesser degree with ornamentation. Mr. L. Marsh Phillipps denounces this tendency in a notable passage in his book, *The Works of Man*, in which, when discussing the Art of an Aristocracy, he speaks of strength and stateliness giving place to an artificial and excessive refinement in workmanship, not of detail only but of form. " What was ornament in the older style assumes control, eats form away, until form itself becomes ornament. It is the peculiarity of the curves and scroll-work of Louis-Quinze furniture, and the slender, attenuated proportions of Louis-Seize, that they no longer represent the beautifying and perfecting of the common things of life, which after all is the true function of art as applied to things like furniture, but minister and bear witness to a life cut off from such things. It is impossible to associate these exquisite creations with the idea of everyday life and common use to all. They have forgotten all about use and reality, and have made of mere luxury their *raison d'être* and supreme justification. The artificial has to them become the real."

A study of these carved forms from the simplest to the most complex

will serve to convince the serious student that excess is always an evil. An example of elaboration which defeats its own object is apparent in the treatment of the Danish chest (Pl. XLVII) now preserved in the National Museum in Stockholm. The carving is so involved that it is impossible, except after close inspection, for the eye to follow it, or for the mind to receive any pleasurable sensation from it. When compared with the oak box illustrated on Plate XLVI it is obvious how it fails. The carving on the sides of this box is attractive, firstly, on account of the flowing lines of the design, secondly, because the carver has realised that he is dealing with effects of light and shade, and he has managed to impart a liveliness and sparkle to his work which is wholly admirable. There is a sense of unity between the ornament and the background, and the quality of flatness, which has been insisted upon above, is preserved.

It should be pointed out that the illustrations are arranged in such a way as to emphasise developments of technique, rather than chronological sequences. In the series illustrating carving, for example, we have the crude incised work of the Tyrolean chest at the beginning, and the marvellous dexterity of the mirror frame by Grinling Gibbons at the end, and between these two extremes a great variety of expression, to enable the reader to trace the changes of technique which occur from the rudimentary carving of the peasant on his implements, to the mirror frame (Pl. XLVIII) with every leaf and flower in full relief, and yet each detail plays its subordinate and proper part in the general composition.

The furniture illustrated has been photographed in British, Continental, and American museums and private collections. Among these are The British Museum, London; the Musée des Arts Décoratifs, Paris; the Victoria and Albert Museum, London; the Museum of Art and Industry, Vienna; the Schlossmuseum, Berlin; the Wallace Collection, London; the National Museum, Stockholm; Germanisches National Museum, Nuremberg; Nordiska Museet, Stockholm; Museum of the University of Christiania; Swiss National Museum, Zurich; Musée Plantin, Antwerp; Musée Vléeshhuis, Antwerp; the Metropolitan Museum of Art, New York; and the Bavarian National Museum, Munich.

INTRODUCTORY

The author expresses his gratitude to the Directors of these museums for their permission to publish the photographs which appear in the following pages, and acknowledges his indebtedness to the Director of the British Museum for sanctioning the inclusion of the illustrations on Plates XXVI and XXVII which are taken from the Trustees' Handbook to the Ethnographical Collections.

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THE PRACTICAL DECORATION OF FURNITURE

VOLUME TWO

THE PRACTICAL DECORATION OF FURNITURE

I—MOULDING

Moulding differs from carving, marqueterie, painting and lacquering in that it plays a utilitarian as well as a decorative part in the making of furniture. Properly employed, moulded detail renders furniture pleasant to handle, and cabinet work from which it is entirely absent is rare. A few instances, typical of many others, will serve to show how necessary mouldings are. A handrail of square or rectangular section with the edges left sharp from the plane would cause discomfort and possible injury in

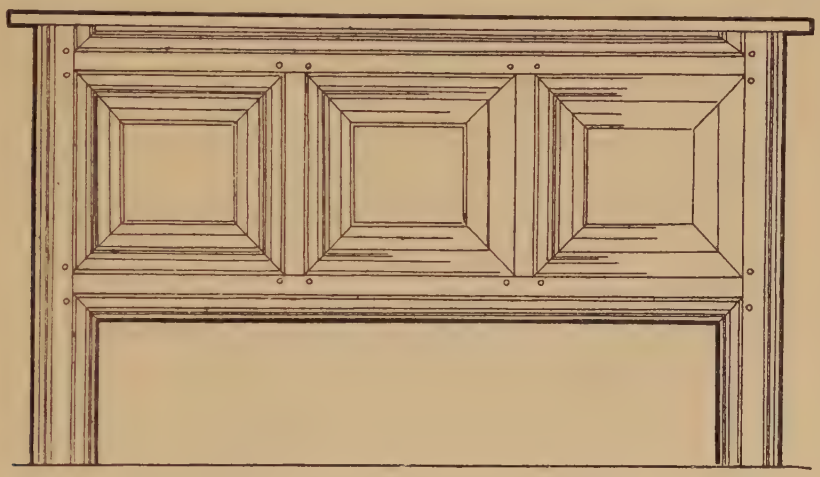


Fig. 1.—A Chest with Moulded Front.

use; this applies also to the tops of tables, the posts of bedsteads and the arms and seats of chairs. In all these cases the harsh exterior angles may be softened by moulding them.

Further emphasis need not be laid on the function of moulded detail in making furniture pleasing to the sense of touch, the aim here being to direct attention to mouldings as they are used to obtain decorative effects. In early work mouldings were formed on the solid wood and the making of mason's mitres entailed a great deal of labour. This led to the moulding

of stiles and rails on the surface, Plate I, rather than on the angles, so that the need for mitres did not arise. The play of light and shade obtained in this way formed a contrast to the plain panels, the long lines of the " scratch " mouldings emphasised the main constructional parts, and the result was by no means unsatisfactory.

Later, mouldings were made separately and subsequently applied to

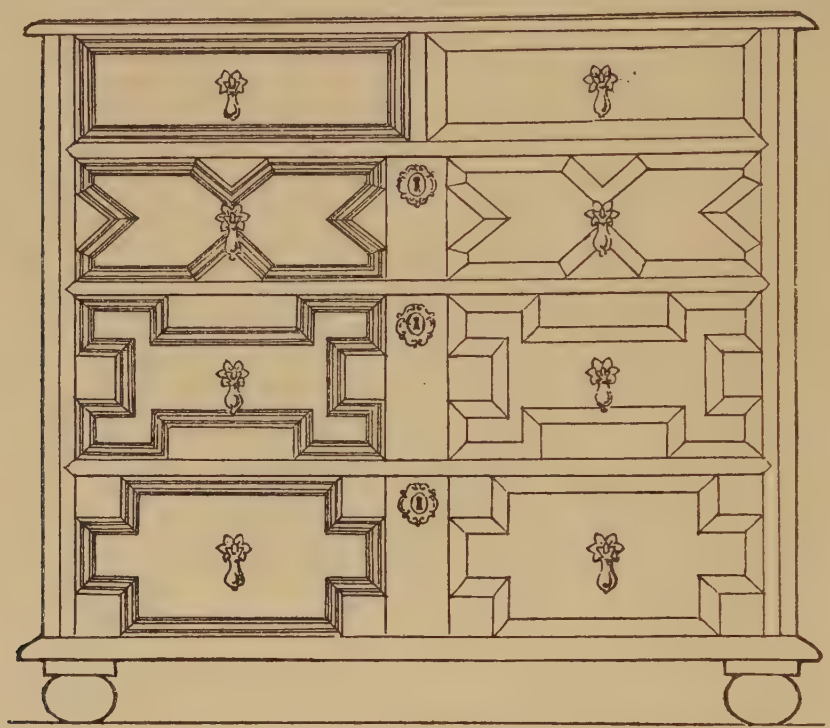


Fig. 2.—Mitred Moulding forming Pattern.

the work, Plate II (above); this facilitated mitreing and decorative possibilities were much increased. The transition from the square panel to the octagon was rapid, and in the seventeenth-century chest of drawers, Plate III, may be seen the beginnings of that kind of moulded work by means of which door panels and drawer fronts were covered with intricate geometric patterns—squares, octagons, hexagons, pentagons and circles or segments of circles, Plate II (below), combined in all manner of ingenious ways. The door of the President's drawing-room at St. John's College,

Oxford, may be cited as an example of the way in which seventeenth-century craftsmen in England fell in love with elaborate panelled and moulded detail.

Flemish Renaissance craftsmen used it very freely as decoration for furniture. There is in the Musée Plantin at Antwerp a buffet, Plate III, with large eight-pointed star-shaped panels built up with skilfully mitred

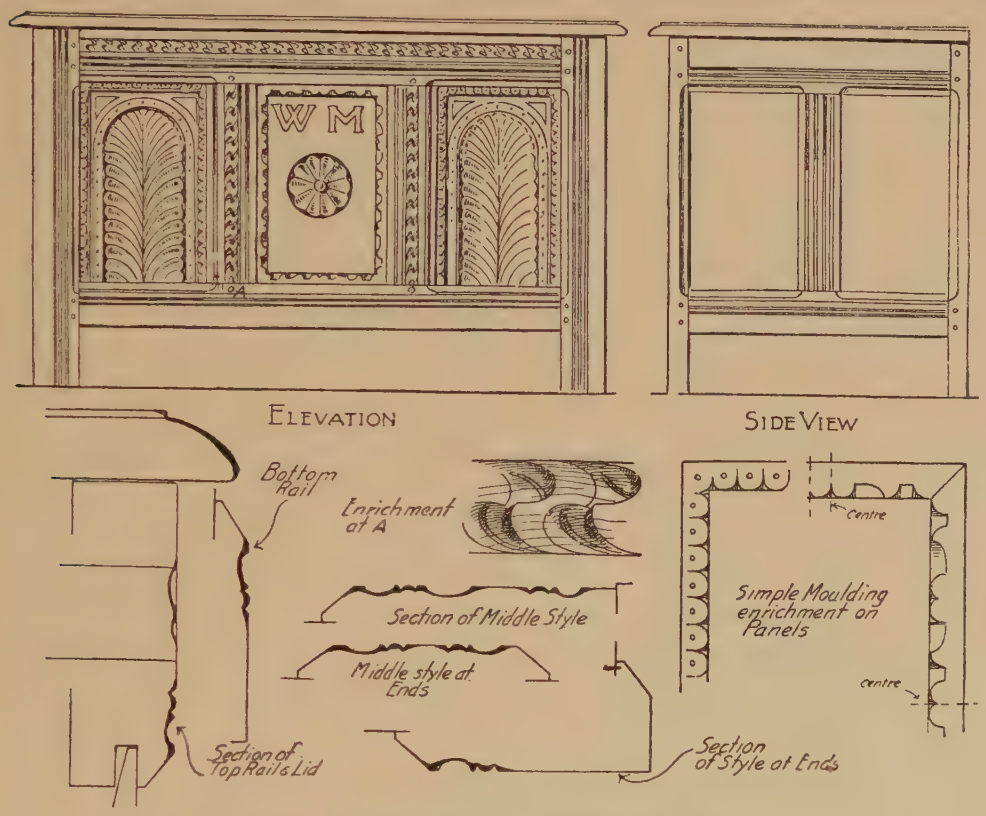


FIG. 3.—SIMPLEST FORM OF ENRICHED MOULDING.

mouldings. There are also two buffets with elaborate moulded detail in the Musée Vleeshhuis in the same city.

The illustration of the buffet, Plate XXV, in the possession of M. Schellerkens of Termonde should also be studied for the remarkable detail in the lower panels. The moulding is arranged in a continuous pattern so much broken up that fifty-six mitres are necessary to complete one panel.

Another use of mouldings is illustrated, Plate IV, by an Austrian ward-

robe now in the museum in Vienna. In this there is no attempt to break up the surface into a number of panels, the moulded detail is quite straight but very wide ; the intersection of the mitres is in the centres of the two large panels which form the doors, and therefore these are moulded over their entire length and breadth. The mouldings already referred to have been plain, that is to say the curves and hollows forming the sections continue in parallel lines from end to end. By their use the cabinet maker is enabled to draw lines on his furniture, to give emphasis to certain features and to soften harsh angles. But mouldings themselves are treated in a variety of ways to enhance their value in the decoration of furniture : they may be gilded and burnished, painted, carved, turned, waved or cross-banded with veneer.

Decorative chamfering is full of possibilities when used on simple furniture. It may be regarded as the simplest form of carved moulding just as the plain chamfer is the simplest kind of moulding. In such crude detail as the chamfering which occurs round the panels of the chest illustrated, Figure 3, may be discovered the germ of decorative moulding which developed until in the hands of a master carver like Chippendale moulded detail in wood was so beautifully wrought that it vied with goldsmiths' work in delicacy. The earliest carved mouldings were enriched with patterns which grew naturally out of the direct and vigorous use of tools of various shapes, notably the gouge and V-tool, and a high degree of elaboration was achieved by the use of the simplest elements.

There is in the Geffrye Museum, London, an example of oak furniture consisting of the head-board of a four-post bedstead, Plate V (above). In this every moulding is boldly carved, and in spite of a certain crudeness the result is highly decorative. Moulded detail and the carving with which it was enriched was gradually refined, until in the eighteenth century classic detail was followed very closely. Plate V (below) and VI illustrate this development and indicate how freely and effectively carved mouldings were used at this period.

Waved mouldings, which were so plentifully used in the furniture of the seventeenth century, are said to have been invented by a German named

Schwanhardt, who died in the year 1622. These undulating or " waved " mouldings were promptly adopted by French, Flemish, Spanish and Italian craftsmen and became a feature of the ebony cabinet work of the period. They are used in the decoration of the " Rubens " cabinet in the Royal

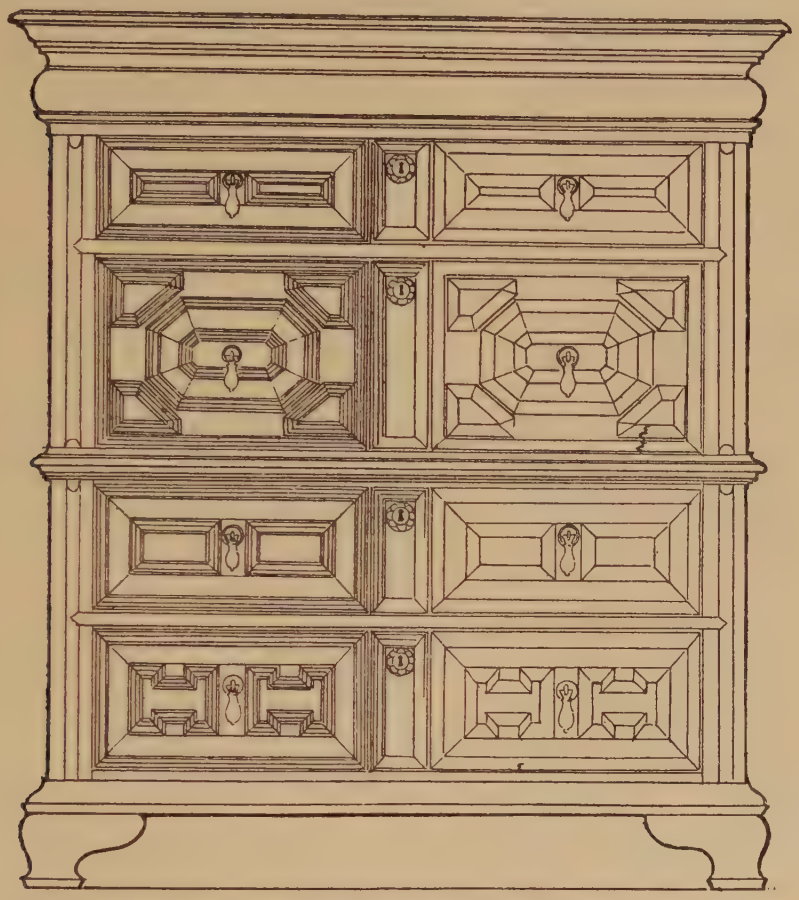


Fig. 4.—Elaboration of Mitred Mouldings.

Collection at Windsor Castle, which is among the finest existing pieces of ebony furniture. Waved mouldings were never employed extensively in Great Britain until about 1870, when they were reintroduced for the decoration of cabinet work. Quantities were made in the West of England and supplied to furniture makers all over the country. The patterns differed in character from those made on the Continent during the seventeenth

century, the waved effect being as a rule bolder. The process of making waved mouldings by machinery during the revival of this form of decoration in the second half of the nineteenth century was as follows :

Above a travelling metal bed which carried the strip of wood to be worked a moulding plane was fixed. This plane was held down to the work by a strong spiral spring, and as the bed travelled the moulding plane was alternately raised and lowered by means of a cam and the wave was formed by the varying pressure. It was necessary to pass the moulding under the rising and falling plane or cutter several times to form the undulating surface. Infinite variety was obtained by this method as it was possible to vary the section of the moulding by using different planes or cutters, while the length of the wave (from $\frac{1}{8}$ inch to 3 inches) was determined by the shape of the cam.

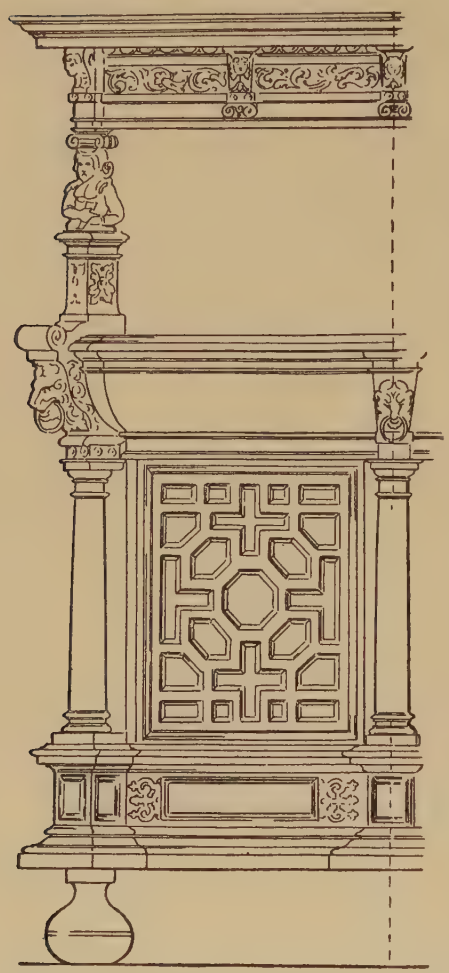


Fig. 5.—Multiplication of Small Panels in Geometric Pattern.

Waved moulding gives an effect of sparkling light and shade, and is most effective when used as a contrast to plain surfaces. The tea-caddy, Plate VII, while of interest as a specimen of the way in which waved mouldings were used half a century ago, cannot be regarded as a successful piece of design because the element of contrast is lacking. This kind of moulding is used with better judgment in the small jewel casket, Plate VII. The linen chest illustrated on the same plate is of Flemish workmanship. It is made of teak, almost covered with waved mouldings in ebony and rosewood.

FIG. 6.—CARVED MOULDINGS BY ABRAHAM SWAN.

DECORATION OF FURNITURE

During the florid period of furniture design in France—Louis XIV, Louis XV and the Empire—metal mouldings took the place of wood. The metal workers and *ciseleurs* seem to have regarded furniture as a mere background of wood for the display of ormolu mounts, which attained such a degree of perfection that they resembled jewellery in their refinement and finish rather than mounts for furniture. The decoration of panels, drawer fronts and friezes being of brass or bronze, chased and gilded, the mouldings were naturally formed of the same material. Had they been of wood the ormolu decoration would have been unsuitably framed, and cornices, plinths and intermediate mouldings would not have been marked with sufficient emphasis to give unity to the design.

The metal mouldings used by the French cabinet-makers in the eighteenth century were for the most part decorated. Another reason for the employment of metal edgings and mouldings was the need for a suitable protection for exterior angles, more especially on veneered and inlaid work. The application of metal moulding to furniture is illustrated in the tables on Plate VIII. In the one in the Musée Nationale Suisse at Zurich the mouldings are very simple, consisting of metal frames screwed to the drawer fronts and ends, and the exterior angles of the legs have an edging which takes the form of a strip of metal held in position by screws.

The writing-table in the Musée des Arts Décoratifs dates from the first half of the eighteenth century and is much more elaborate. Here it is apparent the woodwork and metal were designed together, each of the curves is edged with mouldings of cast bronze chased and gilded. Such metal mouldings were held in position by small brass pins or nails hammered flat and chased over to render them imperceptible. Further illustrations of metal mouldings are given under the heading of furniture decorated with applied metal work in Volume III.

II—PIERCED WORK

JUST as mouldings had their origin in the desire to soften sharp angles and render woodwork more pleasant to handle, so in early furniture piercing was introduced for utilitarian purposes. The old livery cupboards were used for storing food, and their ventilation was therefore a necessity.

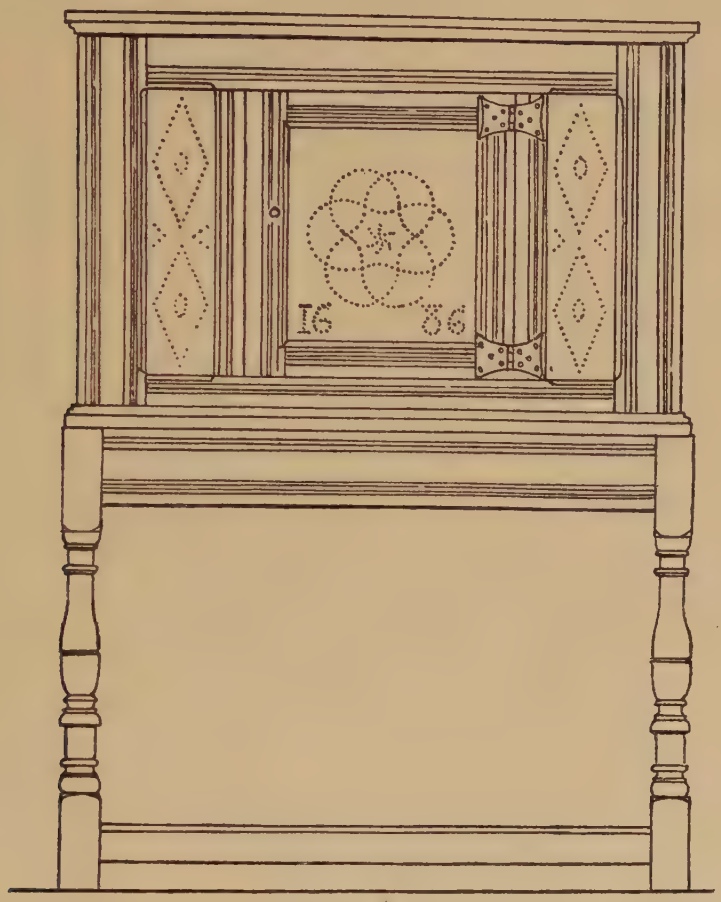


FIG. 7.—PATTERN FORMED BY PIERCING SMALL HOLES FOR VENTILATION.

Gothic masons and joiners of the thirteenth, fourteenth and fifteenth centuries were familiar with piercing in ecclesiastical building, being conversant with it in the tracery of windows and parapets. By its use they obtained lace-like effects in screens, canopies and other interior work both in wood and stone. It is therefore not surprising to find that the

perforations in the doors of livery cupboards often resembled miniature windows with mullions surmounted by tracery, Plate IX.

In the buffets and court cupboards of a later date the piercing of doors was dispensed with. It is probable that with a growing sense of the decencies and amenities of life objection was taken to the smell of food in living rooms and the livery cupboard was superseded. While the piercing of livery cupboards provided the needed ventilation and prevented domestic animals from tampering with the food, it would not prevent attack by flies and other insects, which owing to the insanitary condition of the floors must have been a source of constant annoyance. It was doubtless for this reason that another method of ventilation was employed for food and bacon cupboards, namely the boring of numerous holes of small diameter, Plate IX. These little holes provided an opportunity for decoration. It was often of the simplest geometric pattern, as on the bacon cupboard illustrated, Fig. 7, but in other examples more elaborate designs, such as that on p. 13, are found. The treatment of these cupboards exemplifies the natural tendency of the skilled craftsman to ornament his work. Some form of ventilation being essential, the joiner also provided decoration when boring the necessary holes.

Every student of furniture associates Renaissance work with flat, interlaced ornament which is generally classed under the general heading of strap work. Stone parapets of great houses were frequently formed of open work, sometimes consisting of a series of arches, but in many instances of panels, with a pierced strap work pattern, as at Bramshill in Hampshire and Audley End, Essex. This fashionable decoration was reflected in the woodwork, and a notable example of piercing on a large scale is the ornamentation which surmounts the screen in the Hall of Wadham College, Oxford. The screen in the Hall of Trinity College, Cambridge, also has elaborately pierced strap work above the frieze. Communion rails were not infrequently treated in a similar way. This method of decoration was also applied to the drops and finials of newel posts and the flat balusters of the period. It is quite possible that the Renaissance designers and craftsmen in England felt that their work was heavy compared with that

PIERCED WORK

FIG. 8.—DECORATION FORMED OF SMALL HOLES BORED IN THE PANELS FOR THE PURPOSE OF VENTILATION.
Victoria and Albert Museum, London.

of the Italian and French workers brought to England by Henry VIII and Cardinal Wolsey, and that the piercing which was so freely used was resorted to in an endeavour to lighten their designs. Again, there is no doubt that the Gothic woodworkers delighted in effects which were obtainable by means of open work, and the piercing of the Elizabethan and Jacobean periods was to some extent a survival of a traditional method of decoration taking another form. The transitional work of the Spring Pew in Lavenham Church, Suffolk, is an example of pierced work combining both Gothic and Renaissance forms.

The Dutch draw-table illustrated on Plate X has pierced brackets supporting the rails. This was the type of ornamentation which, in a very simple or much more elaborate form, was used freely in the Low Countries during the Renaissance.

Piercing has been used extensively for decorating chairs, doubtless because furniture which is constantly moved from one position to another should not be unduly heavy. This piercing was particularly necessary when the backs of chairs were formed of solid wood, as in the seventeenth-century Tyrolean example on Plate XI. The traditional Windsor chair frequently has a centre splat in the back which is pierced, but it is the chairs and cabinet work of the Chippendale period which provide the most numerous examples of piercing as a method of decoration. When the influence of Chippendale began to make itself felt, chair backs usually had solid fiddle-shaped splats in the centre, the walnut chairs and settees at the beginning of the eighteenth century being characterised by this feature. This tended to make the chair heavy, as the splat was formed of a piece of wood of some considerable thickness in order to give the necessary strength; Chippendale, even before the period of his Chinese designs, lightened this earlier type of Queen Anne chair by piercing. This served a twofold purpose, providing diversity and beauty of line in those examples where he did not make the work too complicated, and also serving to reduce the weight of the chairs. Later, when he turned his attention to designs in the Gothic style, and elaborated the Chinese frets which were popular on the return of Sir William Chambers from the East, piercing became an obsession with

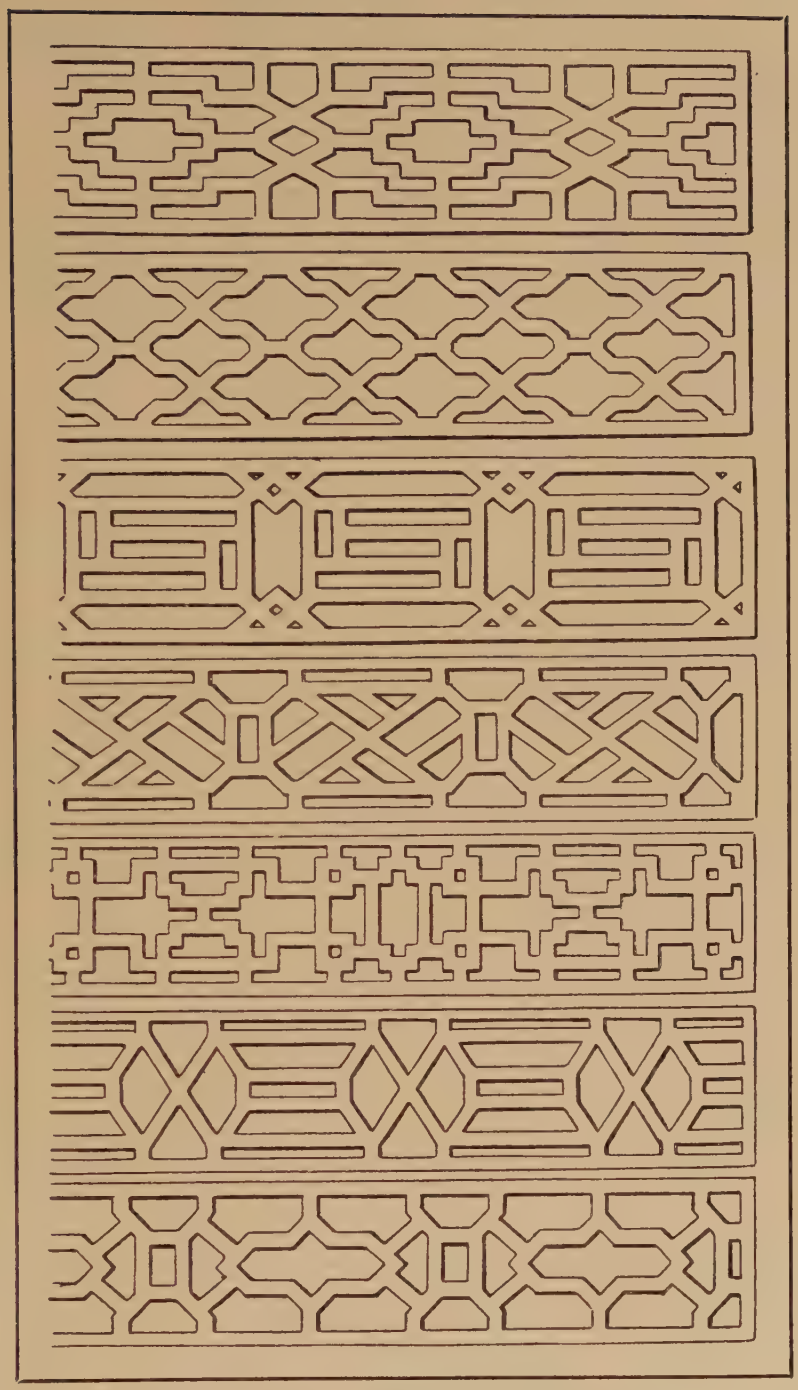


FIG. 9.—TYPICAL EIGHTEENTH-CENTURY PIERCED WORK.

Chippendale, and a fashion was set for this form of decoration which culminated in designs such as are illustrated on Plates XI and XII.

The cabinet makers of the past who claimed refinement and distinction for their designs were careful when cutting the perforations incidental to pierced decoration to avoid edges at right angles to the face of the work. These edges were bevelled or undercut in such a way that the thickness of the material was rarely seen. All appearance of clumsiness was thus avoided. In the best type of work the bevel or undercutting extends from the face to the back of the work. But even where the piercing is originally made at right angles to the face the edges at the back should be chamfered. This bevelling or chamfering, while essential when piercing wood of some thickness, is not necessary when cutting frets of thin material for such a piece as the table illustrated on Plate XII.

The two chairs on Plate XI illustrate a contrast in method. The back of the Tyrolean chair is formed of a solid piece of walnut of considerable thickness. The pierced panel in the back of the Chippendale chair, on the contrary, is thin and of such a size that it could not be formed of a single piece of timber. Such frets were generally formed of a number of pieces fitted together with great ingenuity to ensure strength and durability. For light frets (see table, Plate XI) laminated wood should be used as a safeguard against breakage.

III—TURNING

THE trunks of saplings or the smaller branches of trees provided primitive man with the prototype of the turned handle for his implements and weapons. The rings or annulets cut on the haft of the axe or club in order to give a firm grip, and which took, as civilisation progressed, a decorative form, may be regarded as the earliest essays in the treatment of circular shafts which culminated in highly elaborated lathe work. A circular support for a table, chair, couch, bed, or indeed any piece of furniture, is more practical in use than a square one. In a square support the exterior angles at the corners are particularly liable to be kicked and damaged in use, and it would occur quite naturally to a craftsman to form chamfers on the exterior angles, leaving the shaft more or less octagonal in section, and from the octagonal to the circular leg the transition would have been a rapid one, quite apart from the fact that the use of the lathe was known to many primitive peoples. The majority of early turning consists of cylindrical shafts with rings at more or less regular intervals. This is a very marked feature in Byzantine work, page 19, and also in furniture of the Romanesque period. The Egyptians, though earlier in point of time, were far more accomplished craftsmen, and the supports of their furniture were turned with the greatest precision, much attention being paid to the main outline of the shafts. The craftsmen of the Renaissance developed the rudimentary turnings of earlier times, and the simple rings on the surface of cylindrical shafts gave place to finely proportioned balusters in which curves and hollows were contrasted in the most subtle way and straight or fluted shafts were used as a foil for turned members above and below them. Much of the lathe work terminated in miniature representations of classic capitals of the Doric, Ionic, or Corinthian type. Subtle proportions and beautiful contours were introduced, and turning, which originally consisted in the mere removal of the sharp angles of square rods and balusters, came into its own as an independent craft.

The furniture selected to illustrate the decoration of furniture by means of lathe work was for the most part made during the seventeenth century. The mirror frame dated 1603, Plate XIII, is supported on turned pillars which consist of a succession of members of equal size, and the ash chair made in America also depends for its effect on a repetition of a single form.

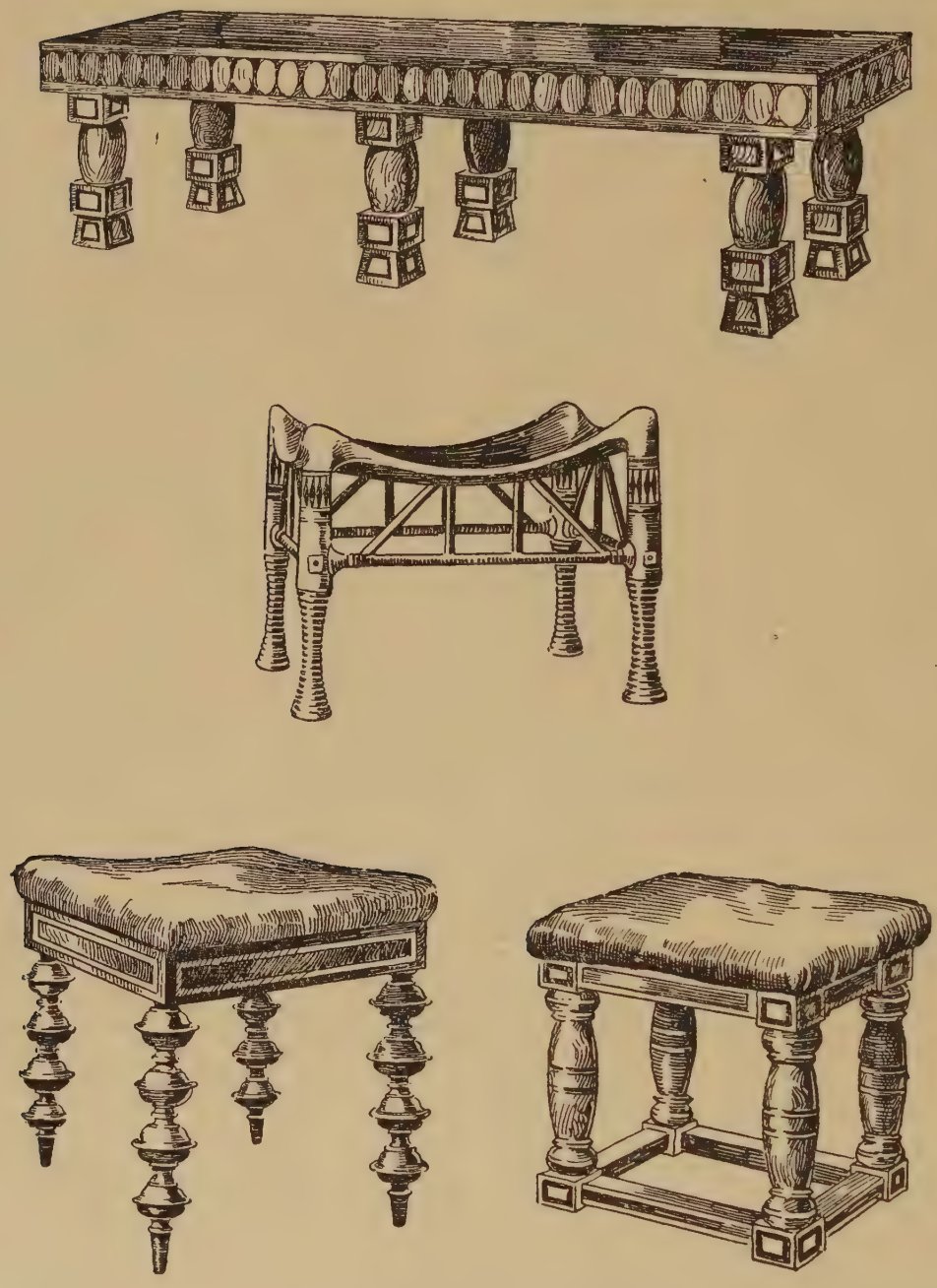


FIG. 10.—EGYPTIAN AND ROMAN TURNED WORK

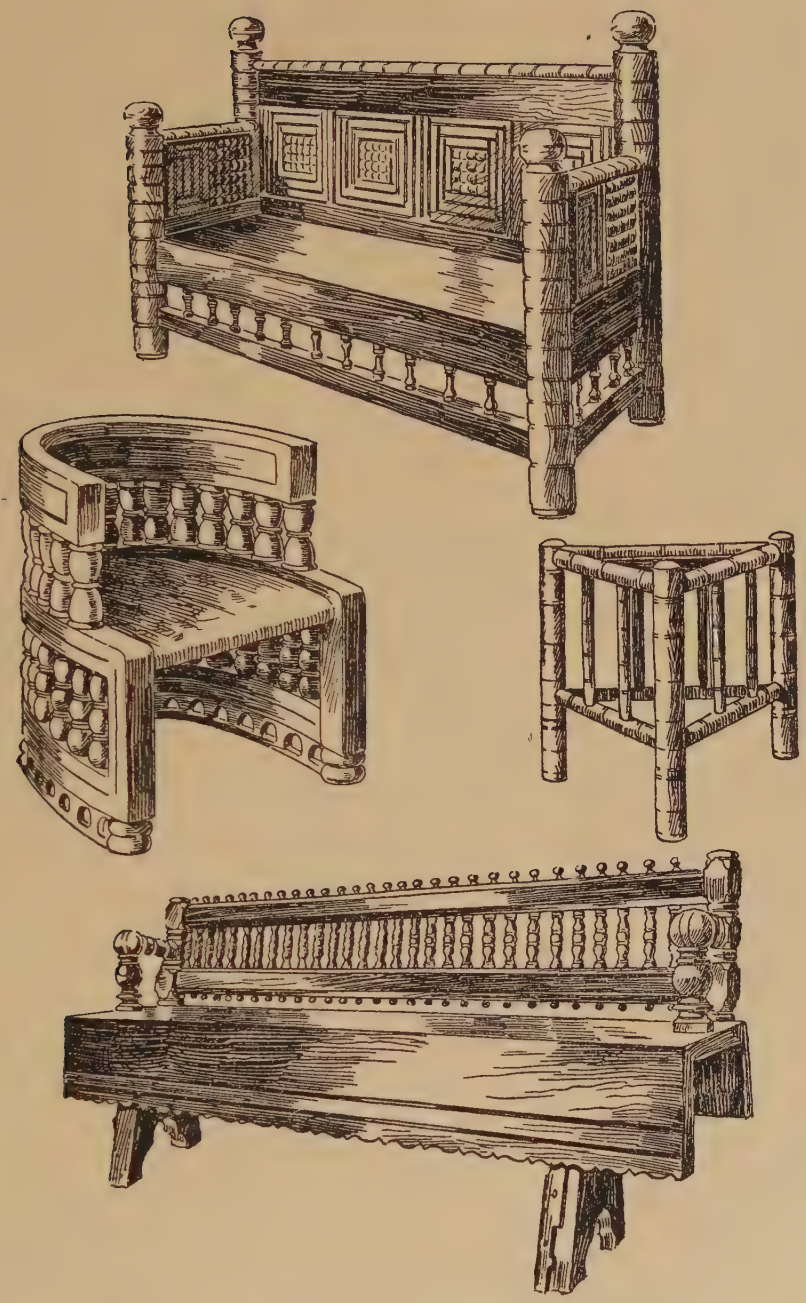


FIG. 11.—BYZANTINE AND ROMANESQUE TURNED DETAIL.

This method of decoration when carried as far as it will go produces wonderfully rich decorative effects. The chair illustrated on Plate XIV is formed of decorative turning with the exception of the triangular seat. It is a striking example of the skilful employment of the simplest motif. When dissected the ornamentation of this chair consists entirely of a series of rings, but the skill with which the various parts are contrasted lends so much life and interest to it that it is worthy to be classed among the decorative furniture of any period. In contrast to the complication of such a piece is the pure form of the legs of a Swedish table, Plate XV, made about 1600, now in the Nordiska Museet in Stockholm. Although this is a painted piece, it depends for its main decorative effect on the subtle line and proportions of the legs. The furniture designers of the Renaissance all over Europe gave much attention to the mass and outline of the turnings which they used as supports. In the Swedish table under consideration, if the turnings had been a trifle less in diameter they would have appeared too thin to support the weight above them, and if any larger they would have been clumsy in appearance. The principle of contrast is also noticeable in the court cupboards made during the seventeenth century in England. They are characterised by heavy bulbous turnings. From a constructional point of view the frieze supported by the turned columns needs no support. This seems to have been felt by some of the designers of the period, and there are many instances in which columns do not occur, the projecting cornice being finished at the angles at either end by turned pendants. It is therefore clear that these bulbous columns were introduced to obtain decorative effects. The heavy turnings with their light and shade form a welcome relief to the flat surfaces and angularity of such cupboards.

Possibly turning reached its highest expression in the decoration of furniture in the turned bedposts of the seventeenth and eighteenth centuries in England, but as many of these depend in the main upon carving only one example is given here. When the carver enriches lathe work he definitely alters its character. In turned work the eye is attracted mainly by horizontal features, but in the bedpost, Plate XVI, it is the vertical lines of the fluting which hold the attention. If the designer wishes to lay insistence upon the turned work rather than upon the carving, he must give instructions

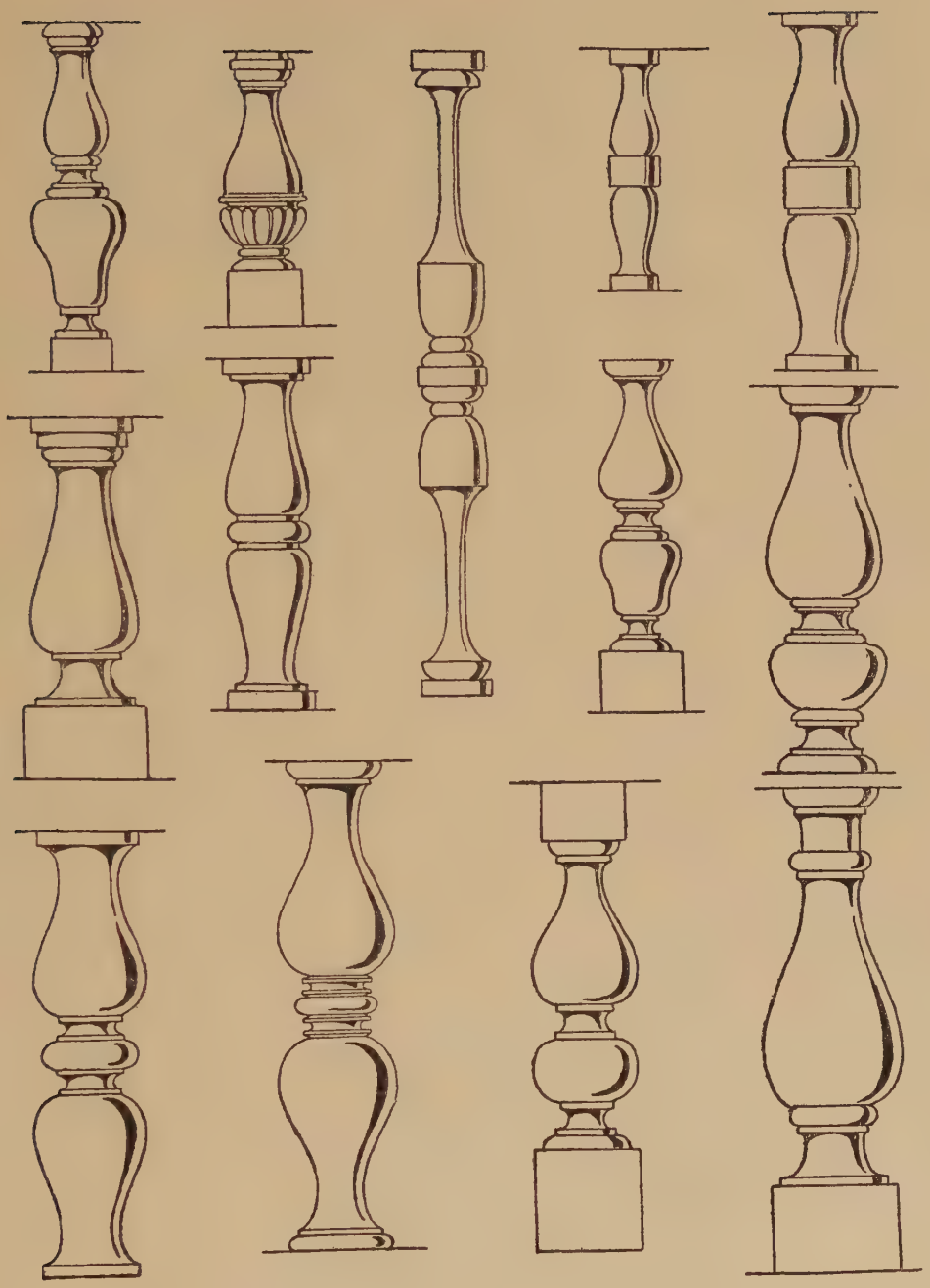


FIG. 12.—TURNED DETAIL. ITALIAN RENAISSANCE.

Pierce Library
Eastern Oregon University
1410 L Avenue
La Grande, OR 97850

to the carver to confine his decoration to comparatively narrow members, so that the effect is one of enriched horizontal bands encircling the work.

There are certain rules which should be followed with regard to the decoration of turned work quite as important as the recognised conventions for the enrichment of carved mouldings. It is important that no form of surface decoration should be used which tends to destroy the main outline of the turning. The carving of the bedpost to which reference has just been made shows the skilful application of this principle.

The doors of livery cupboards in the seventeenth century were frequently formed of turned balusters, two of the main principles underlying ornamental composition—contrast and repetition—being called into play. The curves of the balusters or spindles are contrasted with the rectangularity of the cupboards, and the joiners who made them took care that not only the outlines of the balusters themselves were pleasing, but that the spaces left between them were also pleasing. In the chapter on piercing, the method of ventilating livery cupboards and bacon cupboards by piercing the doors with small holes forming geometric or floral patterns was described. In the livery cupboards, Plate XVII, the fronts are practically open but for the turned balusters. The two illustrated are in the Victoria and Albert Museum, and there are examples still being used for their original purpose in the Abbey of St. Albans, Hertfordshire, England. In these cupboards the turning may be regarded as being introduced solely for decorative effect, for the dual purposes of ventilation and the prevention of theft would have been served equally well if the frames forming the doors had been filled with vertical slats, square or rectangular in section.

All the turned work to which reference has been made so far has been used in the round, being placed in position just as it left the lathe, but there is another method of using turned work to decorate furniture which was very largely employed in the seventeenth century. The process was quite simple : the turnings were split in half and applied to flat surfaces. There is a theory that bosses such as occur on the box, Plate XVIII, in the Metropolitan Museum of Art, New York, and the oak cabinet in the Victoria and Albert Museum, England, Plate XIX, owe their origin as decorative features in woodwork to the contemporary use of jewels by goldsmiths. The

Fig. 13.—Turned Detail. Flemish Renaissance.

jewellers prepared many of the precious stones used by them cabochon-wise —that is, as simple rounded convex surfaces without facets, and such decoration as that which appears in the lower panels of the chest, Plate XVIII, is like a cabochon in wood. Weight is given to the theory by the projecting members on the frieze and on the panels of the Flemish cabinet, Plate XIX, which resemble faceted gems as used in goldsmiths' work. But the application of turning to the surface of woodwork was obviously capable of great development. We see the beginning of this in the treatment of the box in the Metropolitan Museum of Art. This form of decoration is effective, and a certain relief and play of light and shade is produced more quickly and less expensively than if the front of the box had been carved. When considering the origin of the application of turning to woodwork in a form such as is illustrated on Plate XVIII (upper part of chest), it must be remembered that throughout Europe during the Renaissance it was fashionable to design elaborate pieces of furniture like buildings in miniature. The front of a chest or armoire would represent the façade of some elaborate building and would consist of miniature columns, entablatures and cornices, the panels taking the form of windows and doors with the enrichments appropriate to such features (see Vol. III). As this fashion spread, makers of furniture in remote districts would hear of furniture the front of which was covered with columns and turning, and would proceed to interpret that in their own way. However the fashion arose applied turning as a means of decoration was very widespread during the seventeenth century. It was very freely used in Flemish work, but in that country the turnings applied to the surface of the work were generally either of ebony or of some wood stained to represent ebony and highly polished. Plate XIX represents such a piece, on the front of which there are a great number of small button-like turnings.

There was a type of turned enrichment largely used in Flemish furniture which makes its appearance in Flanders as an exterior decorative feature on the façades of houses. It occurs in wood, brick, or stone, and was really a baluster or spindle turned at its lower extremity to a point so that it resembled an elongated and rather decorative plummet. These turned pendants became so attenuated that the designers evidently felt it necessary to use some device which would have the appearance of binding them to

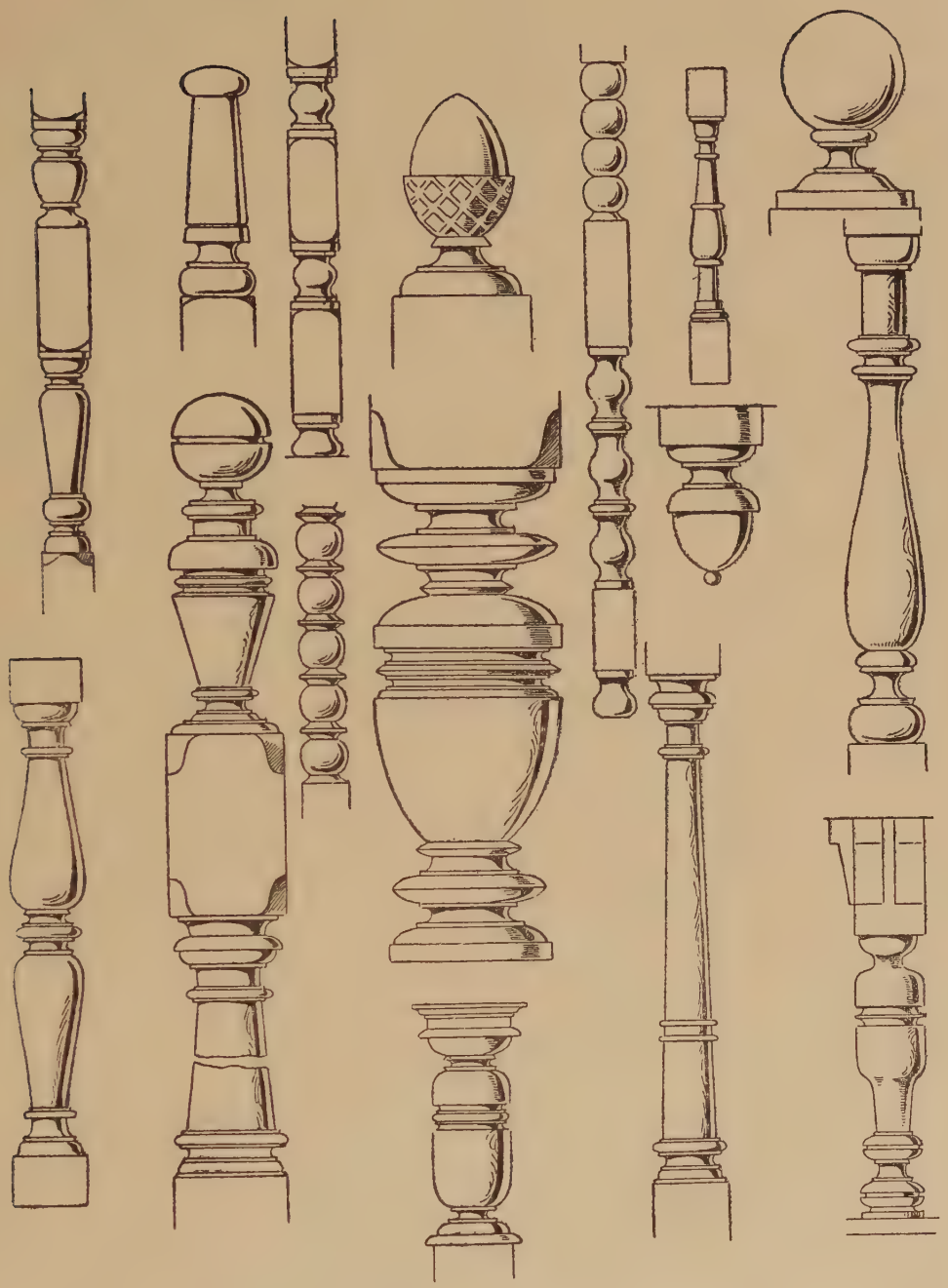


Fig. 14.—Turned Detail. English Renaissance.

the surface to which they were applied. Much interest and light and shade was given to otherwise plain pieces by splitting balusters or spindles and applying them in the way described. The cost of turning such spindles and applying them was considerably less than either carving, marqueterie, or even elaborately mitred moulded work.

The lattice screens so largely used by Egyptian builders and furnishers are generally referred to in this country as being of Cairene or Meshrabeeyeh work. These screens are made of an infinite number of small turnings, most ingeniously fitted together and forming a great variety of patterns. In Egypt this turned work is employed to allow the ingress of fresh air, particularly on the northern elevations of the houses, and to ensure the privacy of the women's apartments. While primarily made for utilitarian purposes, work of this sort was also employed in order to obtain beautiful decorative effects, as may be seen in the Egyptian bridal chair illustrated on Plate XX. In this many of the panels are formed of open turned work, a great number of different patterns being employed.

The use of these screens of open turned work and the employment of the term " Meshrabeeyeh " may be best explained by giving a brief account of the planning and interior arrangements of a Cairene house. Such a house is built round three, sometimes four, sides of a central court containing in many instances a fine tree ; the side on which the builders and artists lavished their skill was that which faced north, because the belvedere, or open room with arches, faced in that direction, as did also the principal rooms of the house, which were planned on the north side on account of the climate. It was on this front that the largest and most beautiful latticed windows were to be found, in order that the cool northerly breezes might penetrate through this open screenwork to the principal parts of the building.

The illustration on Plate XXI shows a piece of eighteenth-century work from Brittany, now preserved in the Victoria and Albert Museum. It is the front of one of the large cupboards used as beds in farm-houses in country districts. This bed-front is of oak and pine, with small turned balusters of apple or pear wood. It is a striking piece of design, and owing to the fact that the turned work is contrasted with plain or moulded surfaces it is much more effective than Cairene work, in which there are no such marked contrasts.

IV—TWISTED WORK

THERE are very few decorative forms which have no prototype in nature. Just as round turned work may have taken its origin from the branches of trees and stems of plants which are circular in section, so twisting may have been suggested by clinging plants which frequently grow corkscrew-wise up the stems of other plants or trees. Occasionally one bough or branch

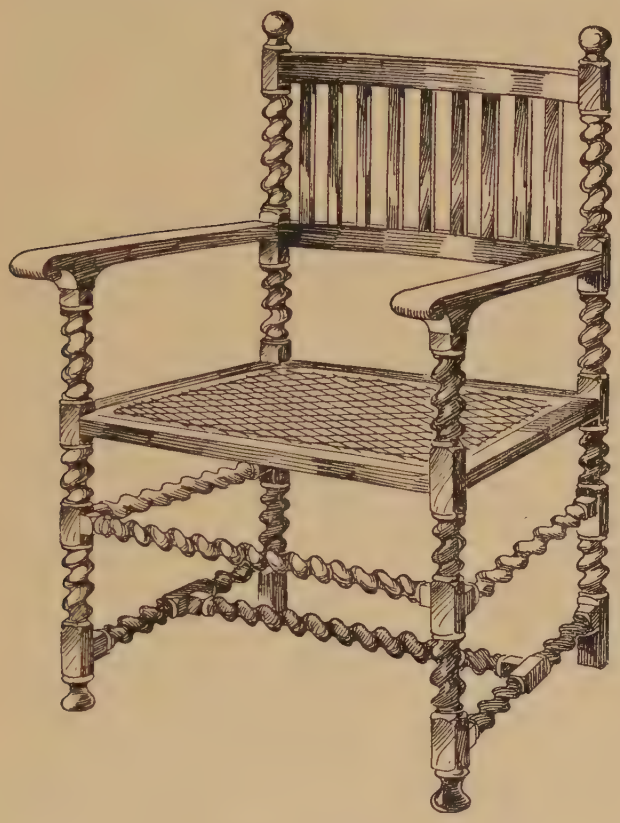


FIG. 15.—CHAIR WITH SPIRAL TURNING.

will twist round another, giving the exact effect obtained by spiral turning. Many shells also take beautiful spiral forms.

Although twisted work was wrought by hand before the introduction of the elaborate attachment which makes the process possible on a modern lathe, it is closely allied to turning because at the present time it is the exception rather than the rule to work such spirals by hand. The twisted

column was a feature of Romanesque architecture and may be found in Norman churches in Great Britain: there are many examples of the decorative use of the spiral in Gothic work, the twisted fountain at Ulm being a notable instance. The theory has also been advanced that the twist was derived from the carved ornamentation of ships, doubtless from the resemblance of the twist to a rope. While this is possible, it appears more probable that woodworkers borrowed the spiral from the Byzantine and Romanesque builders. The centre post of a circular staircase constructed of wood sometimes took the form of a long spiral. One of the finest examples of this occurs at the west end of a small church at Rothenburg-on-the-Tauber; here the post round which the staircase is built is elaborately twisted and moulded, the diameter of the timber of which it is formed being about sixteen inches. There are a number of varieties of twisted work, and this decorative feature is to be found over a very widespread area in Italy, France, Germany, Spain, Flanders and Great Britain. On occasions the twisted form is amazingly complicated, as in such specimens as those which flank the doorway of the Cathedral at Florence, and in the Cloisters of San Paulo.

The twist as a form of ornamentation on furniture was fully developed on the Continent before it was introduced into England, and it was not until the late Stuart period in Great Britain that it was used to any large extent. While it is dangerous to dogmatise about the exact origin of, or reason for, the revival of any special decorative form, it would appear to be pretty obvious that the residence of Charles II abroad, his acquaintance with the fashions of foreign countries, subsequent restoration, and marriage with Catherine of Braganza had a considerable influence on contemporary furnishing. Carved ebony furniture was, for instance, introduced at the time of Charles II's marriage.

Evelyn notices in 1662 that Catherine of Braganza brought over with her from Portugal "such Indian cabinets which had never before been seen here." Spiral turning, Plate XXIII, was a feature of this Indo-Portuguese work, and chairs of this character at Windsor Castle, Knole, and Penshurst have spirally turned legs and stretchers. Possibly the largest

collection of such chairs is at Windsor, where there is a set of four low-backed arm-chairs with spirally turned legs and arm supports. These rare ebony chairs with twisted turnings in the possession of exalted personages

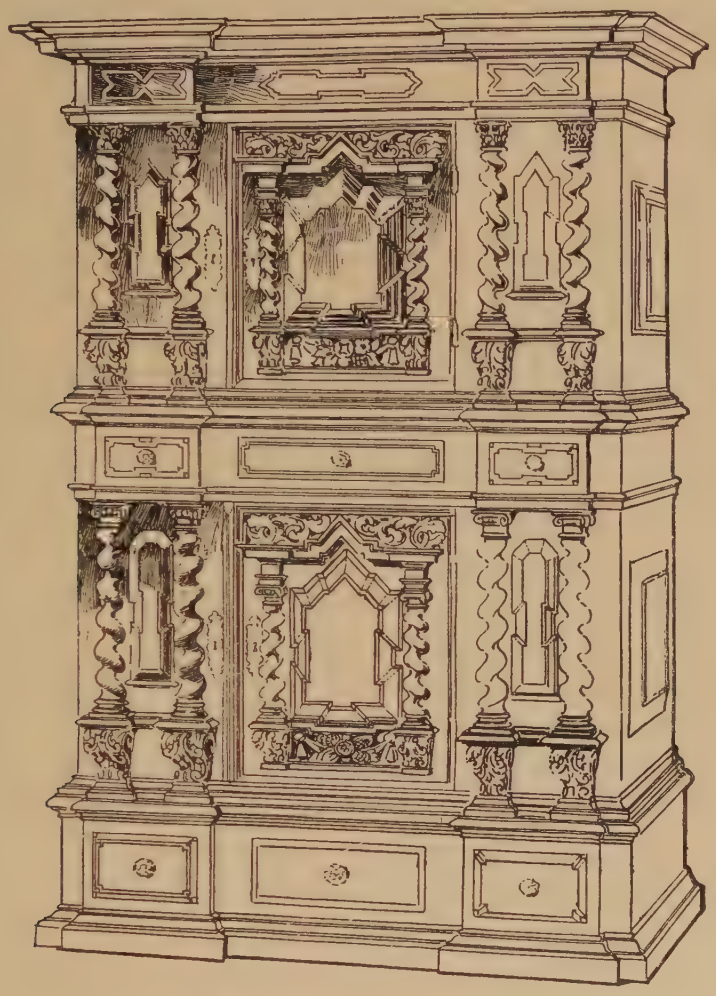


Fig. 16.—Spiral Turning Applied to Front of Cabinet.

set a fashion for the spiral work which is associated with the walnut furniture of the Stuart period. It was largely used in connection with furniture of all kinds, cabinets, tables and bureaux, and in many instances it constituted the only decoration of such pieces, forming a pleasant contrast, with its quick succession of light and shade, to the flat veneered surfaces so characteristic

of walnut furniture. It will be noticed that in almost every case the spiral portion is finished above and below with two or three members of circular turned work. In instances where these members are omitted the junction between the square section and the spiral work is apt to be a little clumsy. The spirals of the bedstead of Swiss origin, Plate XXII, provide an instance of this.

On the Continent spiral turnings were frequently employed as columns in the decoration of furniture of architectural design. The spirals were applied to the surface of the work, as in the Flemish Renaissance buffet, Plate XXV, which at one time belonged to the painter David Teniers. A further example of twisted work used in this way is illustrated on page 29.

There is a late seventeenth-century table of English workmanship in the Victoria and Albert Museum, Plate XXIV, the legs of which are formed of double open twist. This is one of many variations of spiral turning, such as the triple open twist, fluted, fiddle-head and taper twist. In the child's arm-chair, Plate XXIII, the twisting is of what is known as the single bine variety. In Vol. I of "The Old World House" Mr. Herbert Cescinsky, in Chapter XIV, describing the methods of spiral turning, says, "There are many varieties in spiralling possible with the slide-rest. There is the single-bine twist, either parallel or tapered; the double twist where the effect is similar to two rods plaited together; the double-open twist where the wood is cut away between the plaits; the triple-open twist; the fluted or 'barley-sugar' twist where the spiralling is sharp-edged; and other varieties known as 'point,' 'fiddle-head,' 'latchee,' and another kind where the flutes in a tapered shaft, instead of being straight up and down, are spiralled round. The last is lathe-work peculiar to the eighteenth century."

The eighteenth-century cabinet makers in England, Chippendale and Sheraton, both used twisting for the decoration of furniture made by them, and their work is characterised by great delicacy and refinement. The eighteenth-century cabinet makers in France also used spiral turning with great success, but early nineteenth-century twisted detail in England became debased and was devoid of beauty of form or outline.

V—CARVING

CARVING is the most natural method of decorating furniture, for in its simplest forms it derives directly from the tools used by the cabinet maker or joiner in constructing the woodwork itself. " Chip " carving was practised by many primitive peoples, and as produced by them was much superior both in its restraint as far as pattern is concerned and its skill in execution to the type of " chip " carving beloved of the amateur carver.

When the rudeness of the implements used by savage peoples is borne in mind their achievement in flat or " chip " carving cannot but impress us by its wonderful dexterity. It cannot be argued that carved decoration as applied to furniture serves any practical end other than to delight the eye (surely a sufficient aim in itself), but it should nevertheless be conditioned by utilitarian considerations, and in this connection the savage, whether by accident or design, followed the proper method and kept his carved enrichment very flat. Applied to the handles of adzes or the shafts of spears and other weapons, the flat decoration served slightly to roughen the surface and thus give a better grip. When applied to furniture, carving of any sort should be invitingly smooth in character where it is likely to be handled, and it is questionable whether carving in high relief is admissible from the strictly utilitarian point of view. The deep hollows of the undercutting become pockets to hold dust, and the tendency in the design of modern furniture is to eliminate as far as possible any surfaces which cannot be cleaned and polished with ease. The virtual absence of carved detail in modern furniture is due to the fact that much of it during recent years was lifeless and poor in execution, and because it bore no definite relationship to the furniture to which it was applied. The expression " applied " is used advisedly, for great quantities of carving—using the term in its commercial sense—have been applied to furniture during the past century. Primitive tribesmen and craftsmen during the Gothic and Renaissance periods cut their carved decoration in the solid and there was a pleasant interplay and relationship between the pattern and the background. Under such conditions the decoration of utensils and furniture by means of carving was full of interest and vitality, but since the introduction of machinery it has tended to decline and wellnigh to disappear.

Various methods of simulating carving have been introduced. Wood specially prepared by laminating, or pulverised wood mixed with a suitable adhesive, is forced into metal moulds under great pressure and supplied in quantities to take the place of hand-carved panels. Carving machines are also used. These are really copying, rather than carving, machines, the first stages or "roughing out" being done by means of a rapidly revolving cutter. The work is then handed to carvers, who, in many instances, are not very highly skilled, to finish. Machine-carved work is generally "woolly" and lacking in that crisp light and shade which characterises the work of the skilled craftsman. A third method is employed which has for its object the abolition of the labour involved in routing out the background, which is the first operation a carver must undertake when carving panels in relief. To lighten this preliminary work it is customary to cut out the pattern by means of a fretsaw from planed wood of the requisite thickness to give the desired relief and to apply this fretted ornament to the surface of a panel with glue, subjecting it, of course, to considerable pressure to make it adhere firmly. When withdrawn from the press the fretted ornament is of uniform thickness throughout with a ready-made background consisting of the level surface of the panel to which it is applied. The carver then works on this, being concerned only with the modelling of the ornament, the outline having been already formed for him by the fretsaw. This leads to certain incongruities: for instance, the wood used for the applied ornament may be different in colour, texture, or the direction of the grain, from that of the panel to which it is glued, and in order to minimise these difficulties the ground is punched all over, which gives it a stippled appearance vastly inferior to the uneven or broken surface formed by the carving tool when the ornament was worked on the solid. Compared with such mechanical methods the flat, simple and direct carved enrichments of the savage are wonderfully expressive.

In some of the most charming carved decoration applied to furniture and utensils the relief is very low and the outlines are obtained by sinking the ground only round the outlines of the design sufficiently to give definition.

The ground and the design are then practically in the same plane, and a sense of unity is preserved.

The standing cups illustrated on Plate XXVII are examples of this treatment. They are of carved wood and are produced by the Bambala tribe of Bushongo in the Congo State. The knife-sheath, and wooden head-rests, or pillows, on Plate XXVII, are the work of the natives of Mashona-land ; these are of interest as showing that richness of effect may be obtained by simple forms and very low relief, and on account of the similarity of the interlaced ornament to the Scandinavian and Celtic work of Western Europe. The ceremonial adzes with the elaborately carved handles are from the Hervey Islands, and are included as indicating the kind of enrichment applied to give a sure grip. The cylindrical vessel, Plate XXVI, is made by the most primitive group of Northern Mongolians, who inhabit the lower course of the Amur River, and the north part of the Island of Sakhalien. Their domestic utensils are of wood or birch bark, the former ornamented with carved scrollwork, and the latter frequently covered with similar applied designs cut out of the same bark. This example, which is pre-served in the British Museum, is included here because of its striking similarity, both in ornament and the spacing of the design, to the simple strap work of the Renaissance period in Europe. Maori carving also is distinguished by beautifully executed spirals and human and animal grotesques.

Carving is usually thought of as ornament in relief raised above the panel or surface which forms the background, but elaborate decoration may be produced by means of shallow sinkings, the ornament itself being flat. In some instances, a carved effect is obtained by the merest scratching of the surface. There is a chest preserved in the Musée Nationale Suisse, in Zurich : the front is divided with bands of guilloche ornament into three panels, the plain one in the centre flanked by geometric motifs drawn crudely but with great freedom, and the effect of carving—if it can be called carving—is obtained simply by means of lines formed with a gouge. This chest is dated 1581, and is an example of decoration obtained by the use of a single tool.

Flat carving is carried a stage further in the treatment of the elm chest of English workmanship dated 1697, Plate XXIX. Here the front is divided into three arches filled with floral and conventional ornament in very low relief, but this is something more than a mere scratching of the surface with a V-tool or gouge. The background is sunk and some modelling of the flowers in the spandrels between the arches has been attempted, and the geometric patterns in the flanking arches and the tree form in the centre have been broken up by means of a series of scale-like notches formed with a large gouge. In almost every line of the decoration the influence of the tool is apparent. The edges of the board forming the front of the chest have been treated with a punch. In this example, decoration is carried just as far as the simple tools used permitted, but modelling is still absent ; the surface, it is true, is very much broken up, but greater light and shade and decorative effect might have been obtained with far less effort. A comparison between this chest and the oak coffer of fifteenth-century English work on the same plate makes this clear. Here we have striking decoration produced in a very direct manner. Apart from the general planning of the ornament, which shows a sense of scale and balance, the actual treatment by the carver shows consummate skill, and his method of handling the design has been such as to produce an astonishingly fine effect by the most economical means.

In the Schlossmuseum in Berlin there are two chests which are of interest as showing rudimentary modelling. In these, as in the others to which reference has been made, no part of the ornament projects beyond the face of the boards forming the fronts of the chests, though in each case the appearance of relief has been obtained. That on Plate XXX is a fourteenth-century carved oak chest in a very good state of preservation, which originally came from Emersleben near Halberstadt, Germany. The modelling occurs in the leaf forms at the tops of the five vertical panels in the front. The carver has contented himself with merely sinking the ground of the medallions containing mythical animals, and the modelling found in the leaf forms does not extend to the rest of the work. The chest, Plate XXX (below), made during the first half of the fourteenth century, also comes

from the neighbourhood of Halberstadt. The circular medallions consist of a series of shallow, saucer-like depressions, and the flat carving of the animal forms is in the same plane as the edges of the front of the chest. In this instance, a still richer effect is obtained, not so much by the modelling of the ornament as by the play of light and shade on the series of concave medallions which cover the front of the chest.

In contrast to this is the flatness of such carving as that on the panels of the late Gothic or Tyrolean cupboard on Plate XXXII, which dates from the first half of the fifteenth century. Here the surface of the carving is absolutely flat, the background being sunk about an eighth of an inch below the surface of the panels, and the carving depends for its appeal upon the skill with which the intertwining foliage is drawn. This example was photographed in the Oesterreichisches Museum für Kunst und Handel, Vienna. This Tyrolean carving may be studied in its simplest and most elaborate forms on Plates XXVIII and XXXIII. The chest, Plate XXVIII, has much of its decoration merely outlined, while the cupboard in the museum at Munich is a wonderful piece of work, the carving being exquisitely modelled and in many parts standing clear of the background in full relief. The frieze and the horizontal band between the upper and lower doors are particularly fine.

There is a very early carved chair dating from the tenth century now in the museum of the University of Christiania, Plate XXXI. It was formerly in Tyldalen Church, in Oesterdalen, Norway, and there is a good reproduction of it in the Victoria and Albert Museum in London. This Northern carving is characterised by interlacing and a good deal of flat modelling consisting mainly in the rounding of the edges of the ornament, which results in a certain lack of vigour and an absence of crisp light and shade.

There is a fifteenth-century credence in the Musée des Arts Decoratifs in Paris, Plate XXXIV, decorated with linenfold panels, a type of ornament used very largely in Western Europe during the late Gothic period. Plates XXXV to XLII give some indication of the wealth of ornamentation which characterised Renaissance work in Western Europe during the sixteenth

century. The decoration, which varied somewhat in different countries, has certain very definite features in common. From all of them Gothic details have disappeared, and in all of them there is fertility of invention, a great wealth of carved detail, skilful execution and a conscious striving after magnificence. In a great many the human figure is employed and in the more ambitious biblical subjects were still introduced, which suggests that although the fashion had changed the carvers reverted to an earlier period for their ideas. Acanthus foliage was treated in a variety of ways. Plate XXXVI is a buffet made by Peter Flötner of Nuremberg; in this the ornament is still characterised by a certain flatness. The carving of the chest, Plate XXXVIII, on the other hand, may be regarded as reaching the high-water mark of the Renaissance in the Rhine provinces. It is now in the Schlossmuseum in Berlin, but was formerly in a private collection in England; the carved panel on the left represents the Judgment of Solomon. The French Renaissance example, Plate XXXVII, dates from the second half of the sixteenth century and is now in the Musée des Arts Décoratifs in Paris. The carved box, Plate XLVI, was probably made about 1590 in Frankfort-on-Main. The character of the work here is Gothic, rather than Renaissance in feeling, and it is illustrated to show the extraordinary light and sparkle which results when carving in low relief is skilfully executed. The sixteenth-century oak cabinet, Plate XLI, in the Nordiska Museet in Stockholm, was made in Scania in Sweden, and is carved with bas-reliefs illustrating the story of Samson. The carved walnut armoire of the school of Lyons, Plate XLII, is typical of these elaborate Renaissance examples, and shows how the carvers enriched every feature of the work. In many cases the less important details were subordinated in a skilful way to the main features and the result was successful, but in the Danish chest in the National Museum, Stockholm, Plate XLVII, carved with representations of the story of the Good Samaritan, the elaboration is so great that it defeats its own aim, and the eye is bewildered rather than pleased. In the seventeenth-century chest, Plate XL, the use of plain, broad mouldings which frame the carved panels gives value to them, and the impression of undue complexity is avoided; the carved panels represent the Birth of Christ, the

Flight into Egypt and the Last Supper. In all the examples of carved furniture already illustrated, a certain rectangularity is preserved; there are indications that saws and planes have been employed before the carver has been called upon to enrich the work, but later this was not so noticeable. There is a type of seventeenth-century Venetian chair which appears to be exclusively the work of the carver, and this is also true of the Swedish side-table illustrated on Plate XLIII and much contemporary French work. The table by William Kent, Plate XLIII (below), is not so much a piece of furniture decorated with carving, but furniture which has been made from start to finish by a carver. The oak cabinet, Plate XLIV, made at the beginning of the eighteenth century in France, shows the type of carving which was the source of inspiration of much of the carved work made in England by Chippendale and his contemporaries. The fashion found its way to America, as may be seen from the illustration of the highboy, Plate XLV, made by William Savery in the United States about 1770. Such a piece as the Grinling Gibbons mirror frame, Plate XLVIII, and the carved chest, Plate XXVIII, are, in their treatment, as far apart as the poles, but they, and the intermediate illustrations, show how wide is the field covered by the generic term—carving—as it applies to the decoration of furniture.

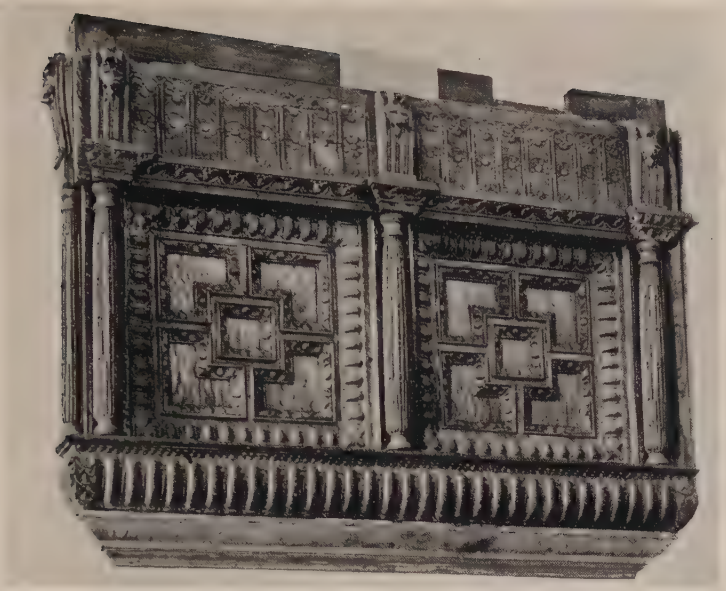
PLATES

WARDROBE WITH SCRATCH MOULDINGS. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

CABINET WITH STAR-SHAPED MOULDED DETAIL. 17TH CENTURY. FLEMISH. *Musée Plantin, Antwerp.*

CHEST OF DRAWERS WITH MITRED MOULDINGS. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

WARDROBE WITH HEAVILY MOULDED DOORS. 1750. AUSTRIAN. *Museum of Art and Industry, Vienna.*



HEADBOARD OF BED WITH CARVED MOULDINGS. ENGLISH.
Geffrye Museum, London.

a

b

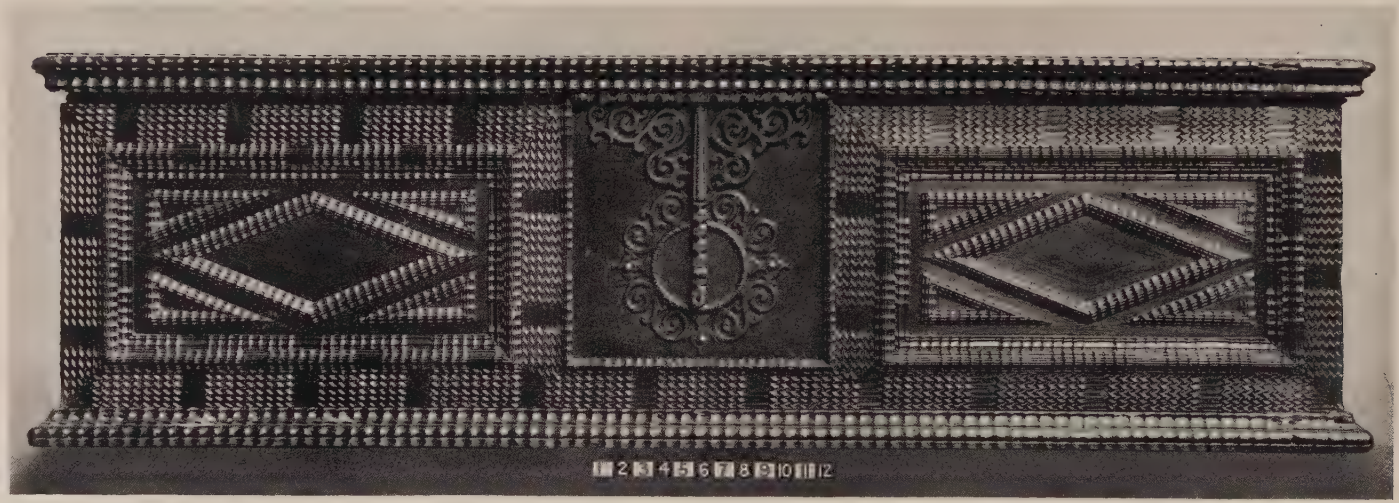
(*a*) ARCHITRAVE OF CARVED OAK. 18TH CENTURY. ENGLISH.
(*b*) ARCHITRAVE AND OVERDOOR. 18TH CENTURY. ENGLISH.
Victoria & Albert Museum, London.

CHIMNEYPIECE WITH ELABORATELY CARVED MOULDINGS. 18TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

a

b

c



(*a*) JEWEL CASKET WITH CARVED MOULDINGS. 17TH CENTURY. FLEMISH. *In the possession of the author.*
(*b*) TEA CADDY. ABOUT 1870. ENGLISH. *In the possession of H. R. Shapland, Esq., Barnstaple, England.*
(*c*) LINEN CHEST WITH CARVED MOULDINGS IN EBONY AND ROSEWOOD. 17TH CENTURY. FLEMISH.
Victoria & Albert Museum, London.

WRITING-TABLE WITH METAL MOULDINGS. *Swiss National Museum, Zurich.*

TABLE WITH DECORATIVE MOULDINGS OF BRONZE, CHASED AND GILT. 18TH CENTURY. FRENCH. *Musée des Arts Décoratifs, Paris.*

LIVERY CUPBOARD WITH PIERCED DECORATIONS. 1500. ENGLISH.
Victoria & Albert Museum, London.

LIVERY CUPBOARD WITH FRONT AND SIDES PIERCED WITH SMALL HOLES. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

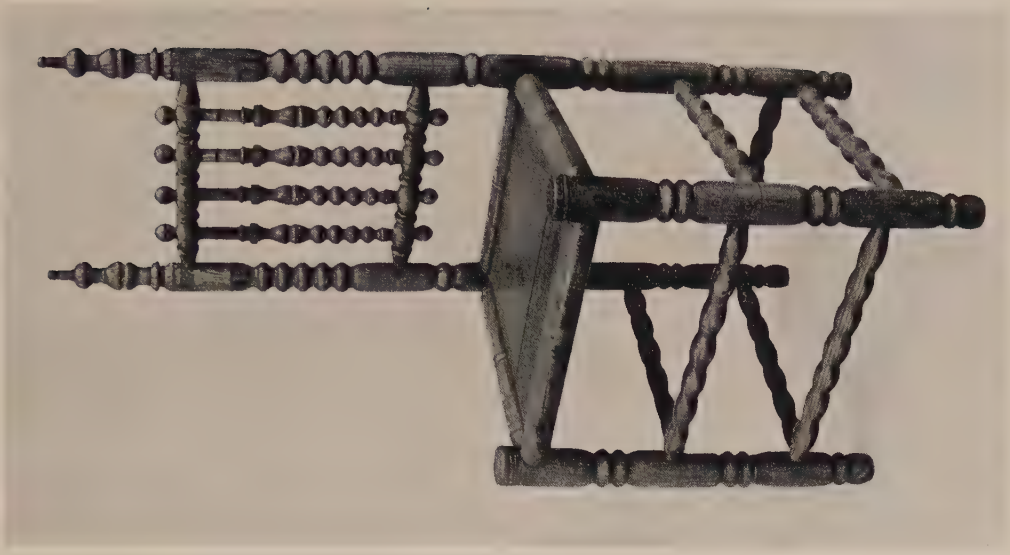
OAK STOOL PIERCED IN THE GOTHIC MANNER.
15TH CENTURY. ENGLISH.
Victoria & Albert Museum, London.

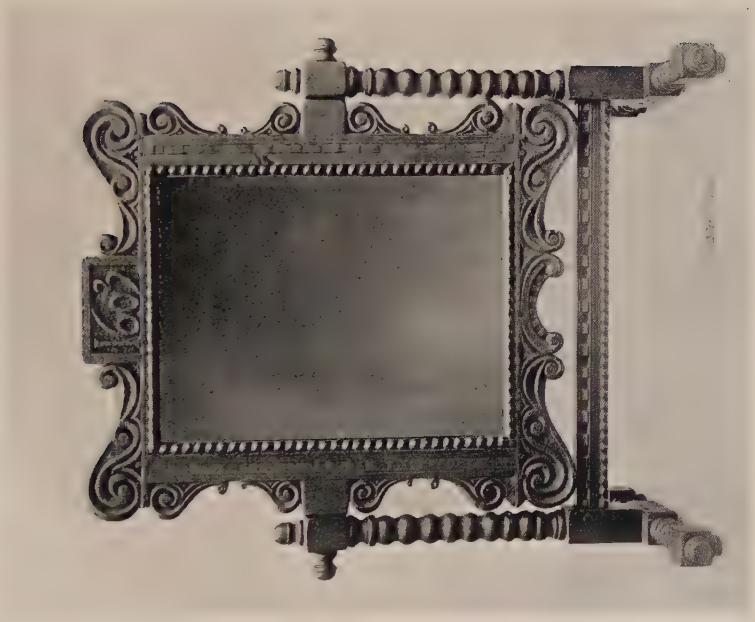
TABLE WITH PIERCED BRACKETS SUPPORTING THE RAILS. 17TH CENTURY. DUTCH.
Victoria & Albert Museum, London.

CHAIR WITH PIERCED BACK. SECOND HALF OF 18TH CENTURY. STYLE OF CHIPPENDALE. *Victoria & Albert Museum, London.*

CHAIR WITH SOLID BACK PIERCED WITH INTERLACING DESIGN. 17TH CENTURY. TYROLEAN. *Victoria & Albert Museum, London.*

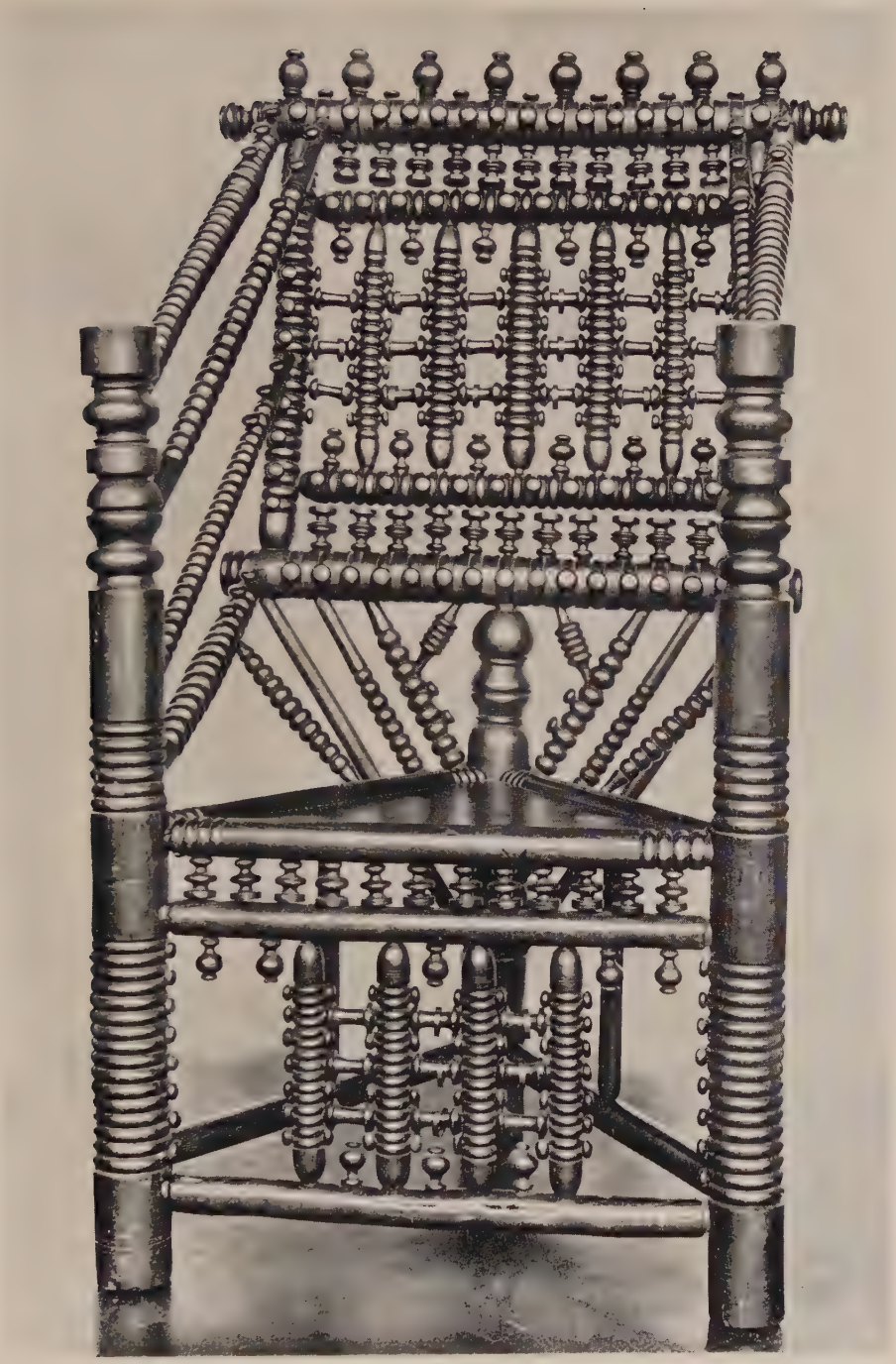
TABLE AND SETTEE WITH ELABORATE PIERCED DECORATION. SECOND HALF OF 18TH CENTURY. ENGLISH.
In the possession of M. Harris & Sons, London.





MIRROR WITH TURNED SUPPORTS. STYLE OF 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

(RIGHT.) SIMPLE TURNED CHAIR. 17TH CENTURY. AMERICAN. *Metropolitan Museum of Art, New York.*



CHAIR OF ELABORATE TURNED WORK. 17TH CENTURY. ENGLISH.
Victoria & Albert Museum, London.

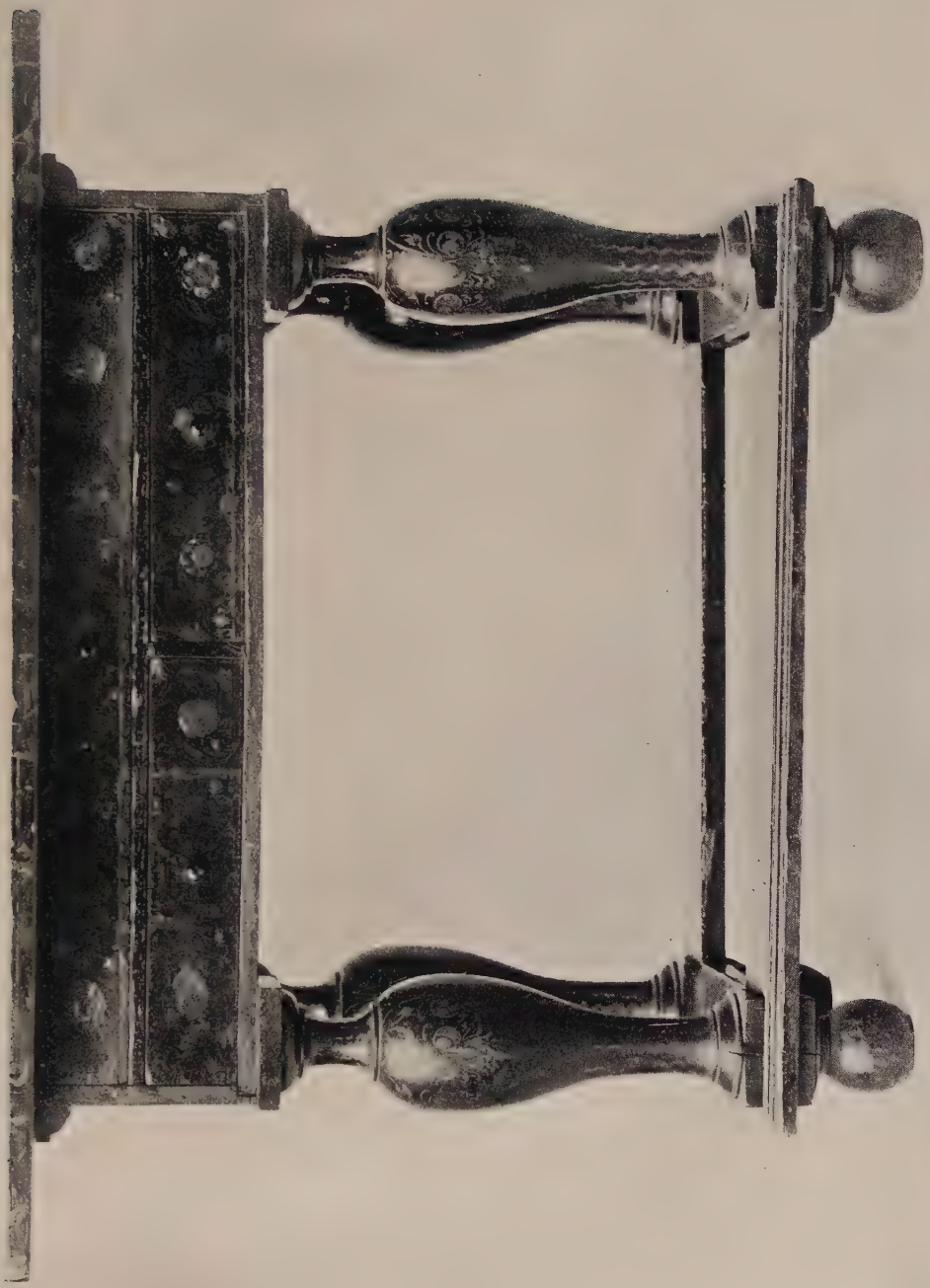


TABLE WITH BOLDLY TURNED LEGS. 1600. SWEDISH. *Nordiska Museet, Stockholm.*

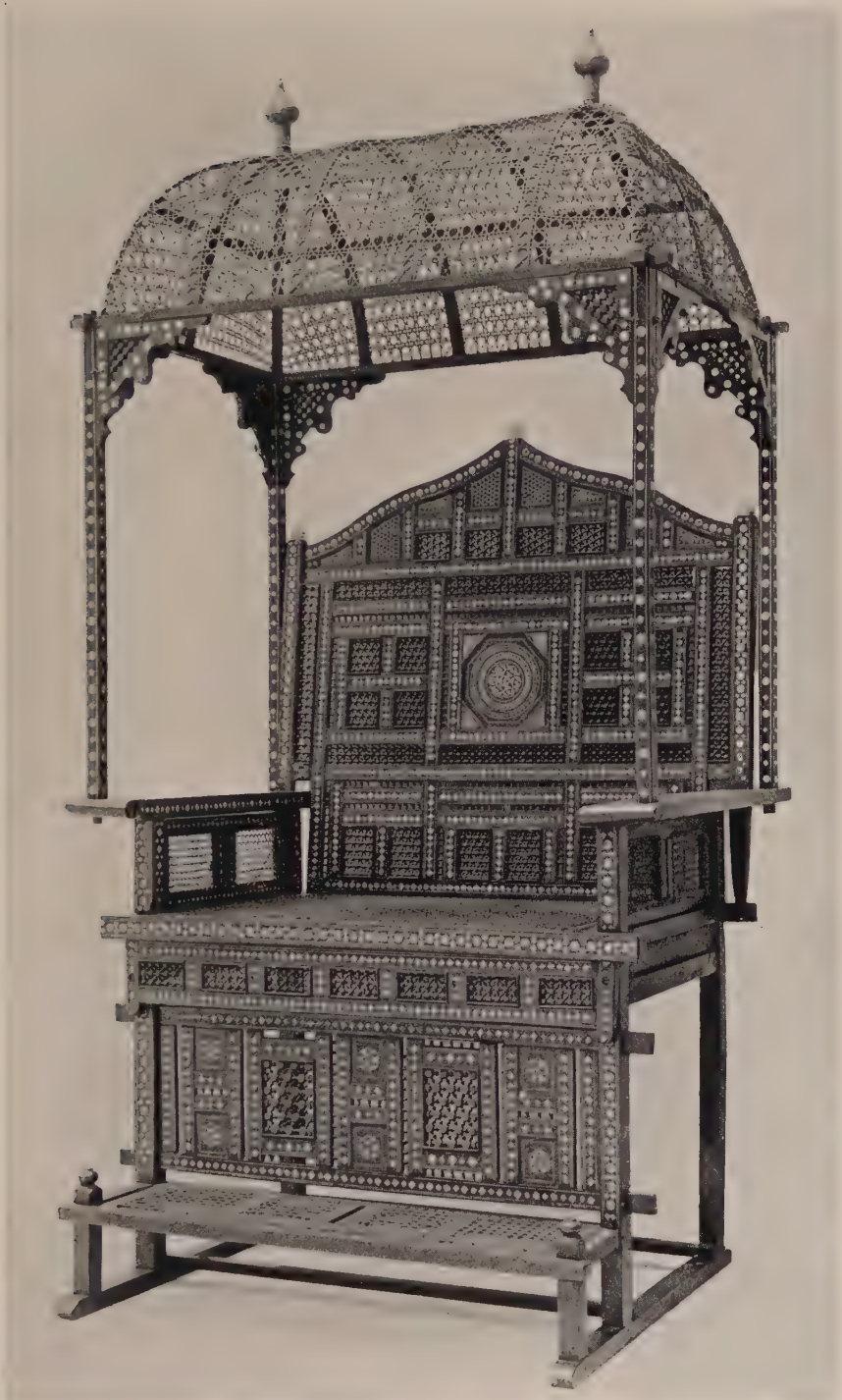
BEDSTEAD WITH TURNED AND FLUTED POSTS. 1593. *Victoria & Albert Museum, London.*

LIVERY CUPBOARDS WITH TURNED BARS IN DOORS. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

BOX WITH SPLIT TURNED WORK APPLIED AS DECORATION. 1680–1700. AMERICAN.
Metropolitan Museum of Art, New York.

CONNECTICUT CHEST WITH SPLIT TURNINGS. 17TH CENTURY. AMERICAN.
Metropolitan Museum of Art, New York.

CABINET WITH SMALL BUTTON-LIKE TURNED DECORATION. LATE 16TH CENTURY. FLEMISH.
Victoria & Albert Museum, London.



BRIDAL CHAIR OF ROSEWOOD WITH PANELS OF MESHRABEYEEH WORK.
EGYPTIAN. *Victoria & Albert Museum, London.*

BED FRONT WITH SMALL TURNED BALUSTERS. 18TH CENTURY. BRITTANY.
Victoria & Albert Museum, London.

BEDSTEAD WITH TWISTED POSTS. 1650. SWISS. *National Museum, Zurich.*

EBONY CHAIR WITH SPIRALLY TURNED BACK AND STRETCHERS. 17TH CENTURY. INDO-PORTUGUESE.
Victoria & Albert Museum, London.

CHILD'S CHAIR WITH SPIRAL TURNING. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

TABLE WITH DOUBLE OPEN TWIST LEGS. 17TH CENTURY. ENGLISH. *Victoria & Albert Museum, London.*

CABINET WITH SPIRAL COLUMNS. FLEMISH. *In the possession of M. Schellerkens, Termonde.*

CEREMONIAL ADZES WITH CARVED HANDLES FROM THE HERVEY ISLANDS.

A VESSEL MADE OF BARK WITH APPLIED SCROLLS (NORTHERN MONGOLIA).

From the British Museum Handbook to the Ethnographical Collections.

ABOVE: WOODEN KNIFE SHEATHS AND PILLOWS FROM MASHONALAND.
BELOW: CARVED WOODEN STANDING CUPS FROM THE BELGIAN CONGO.
Reproduced by permission from the British Museum Handbook to the Ethnographical Collections.

CHEST WITH DECORATION ON PANELS INCISED WITH V-TOOL. 16TH CENTURY. BAVARIAN. *Bavarian National Museum, Munich.*

ELM CHEST WITH FLAT CARVING. 1697. ENGLISH. *Victoria & Albert Museum, London.*

OAK COFFER CARVED WITH GEOMETRIC PATTERNS. 15TH CENTURY. *Victoria & Albert Museum, London.*

CHEST WITH RUDIMENTARY MODELLING OF FOLIAGE. 14TH CENTURY. GERMAN. *Schlossmuseum, Berlin.*

OAK CHEST. RELIEF IS OBTAINED BY SINKING THE GROUND IN A SERIES OF SAUCER-LIKE PANELS. 14TH CENTURY. GERMAN. *Schlossmuseum, Berlin.*

CHAIR CARVED WITH INTERLACING PATTERN. 10TH CENTURY. NORWEGIAN.
Museum of the University of Christiania.

CUPBOARD WITH FLAT CARVING OF INTRICATE PATTERN. 15TH CENTURY. TYROLEAN.
Museum of Art and Industry, Vienna.

VESTRY CUPBOARD WITH CARVING UNDERCUT AND IN PARTS DETACHED FROM THE GROUND.
1500. TYROLEAN. *Bavarian National Museum, Munich.*

CREDENCE CARVED WITH FLAT DIAPER DECORATION AND LINEN-FOLD PATTERN BELOW.
15TH CENTURY. FRENCH. *Musée des Arts Décoratifs, Paris.*

CABINET WITH SHALLOW CARVING ON PANELS AND MOULDINGS. 16TH CENTURY. FRENCH.
Musée des Arts Decoratifs, Paris.

RENAISSANCE CABINET IN CARVED OAK. 1541. BAVARIAN. *Germanisches National Museum, Nuremberg.*

RICHLY CARVED RENAISSANCE CABINET. 16TH CENTURY. SOUTHERN FRENCH. *Musée des Arts Decoratifs, Paris.*

RENAISSANCE CHEST CARVED WITH FIGURE SUBJECTS. 16TH CENTURY. WESTPHALIAN. *Schlossmuseum, Berlin.*

CARVED OAK CABINET WITH CURIOUS TREATMENT OF ACANTHUS FOLIAGE. 16TH CENTURY. WESTPHALIAN. *Schlossmuseum, Berlin.*

OAK CABINET CARVED WITH BIBLICAL SUBJECTS. 1641. GERMAN. *Germanisches National Museum, Nuremberg.*

OAK CABINET WITH CARVED PANELS AND FIGURES IN THE ROUND. 1680. SWEDISH.
Nordiska Museet, Stockholm.

RICHLY CARVED WALNUT ARMOIRE. 16TH CENTURY. FRENCH. *Wallace Collection, London.*

CARVED TABLE. ABOUT 1680. SWEDISH. *Nordiska Museet, Stockholm.*

CARVED SIDE-TABLE BY WILLIAM KENT. ENGLISH. *From the collection of the late Lord Leverhulme.*

OAK CABINET WITH CARVED PANELS AND PILASTERS. EARLY 18TH CENTURY, FRENCH. *Musée des Arts Décoratifs, Paris.*

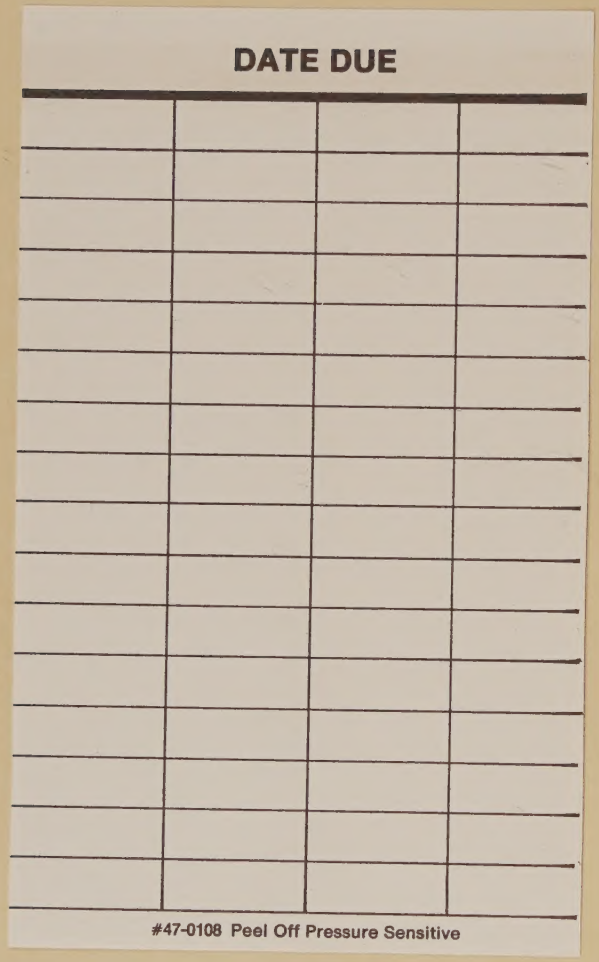
MAHOGANY HIGHBOY WITH CARVED DETAIL BY WILLIAM SAVERY. 18TH CENTURY. AMERICAN.
Metropolitan Museum of Art, New York.

MAHOGANY WARDROBE WITH APPLIED CARVING. IN THE STYLE OF CHIPPENDALE. 18TH CENTURY. ENGLISH.
From the collection of the late Lord Leverhulme.

FRONT AND BACK OF CARVED BOX. SKILFUL CUTTING IN LOW RELIEF. 1590. SOUTH GERMAN.
Schlossmuseum, Berlin.

OAK CHEST WITH CARVED PANELS. CONFUSED EFFECT RESULTING FROM OVER-ELABORATION. 1600. PROBABLY DANISH.
National Museum, Stockholm.

MIRROR FRAME OF LIME WOOD. NATURALISTIC TREATMENT. ATTRIBUTED TO GRINLING GIBBONS. ABOUT 1800. ENGLISH. *Victoria & Albert Museum, London.*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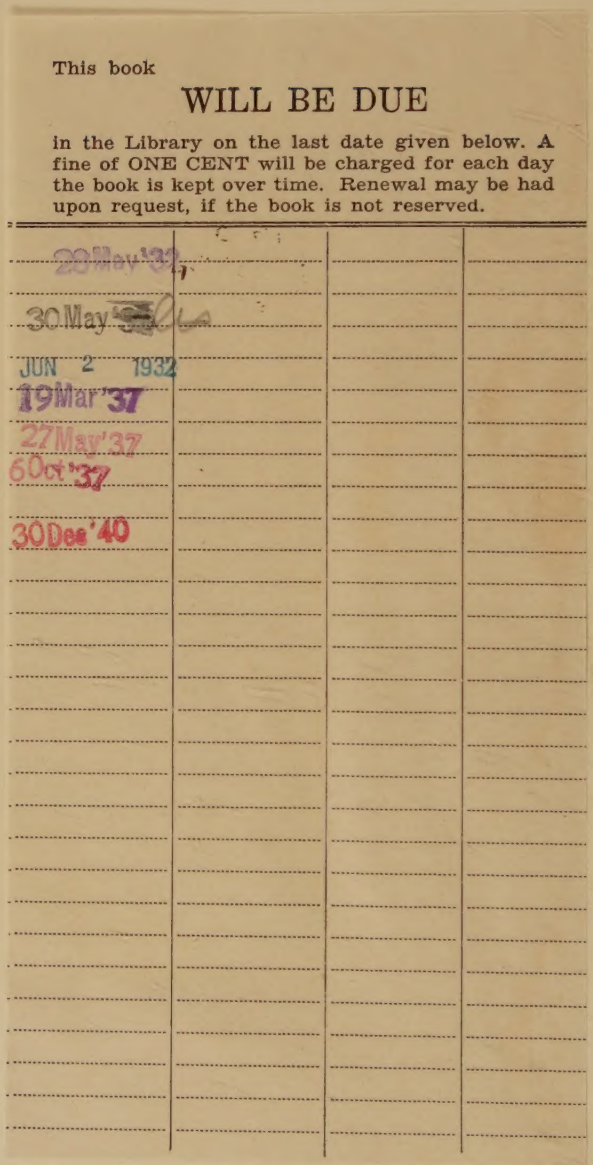
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